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Elmer Lew, APSA

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JOURNAL

# WHO'S WHO IN PHOTOGRAPHY

VOLUME 23 • NUMBER 5 • MAY, 1957

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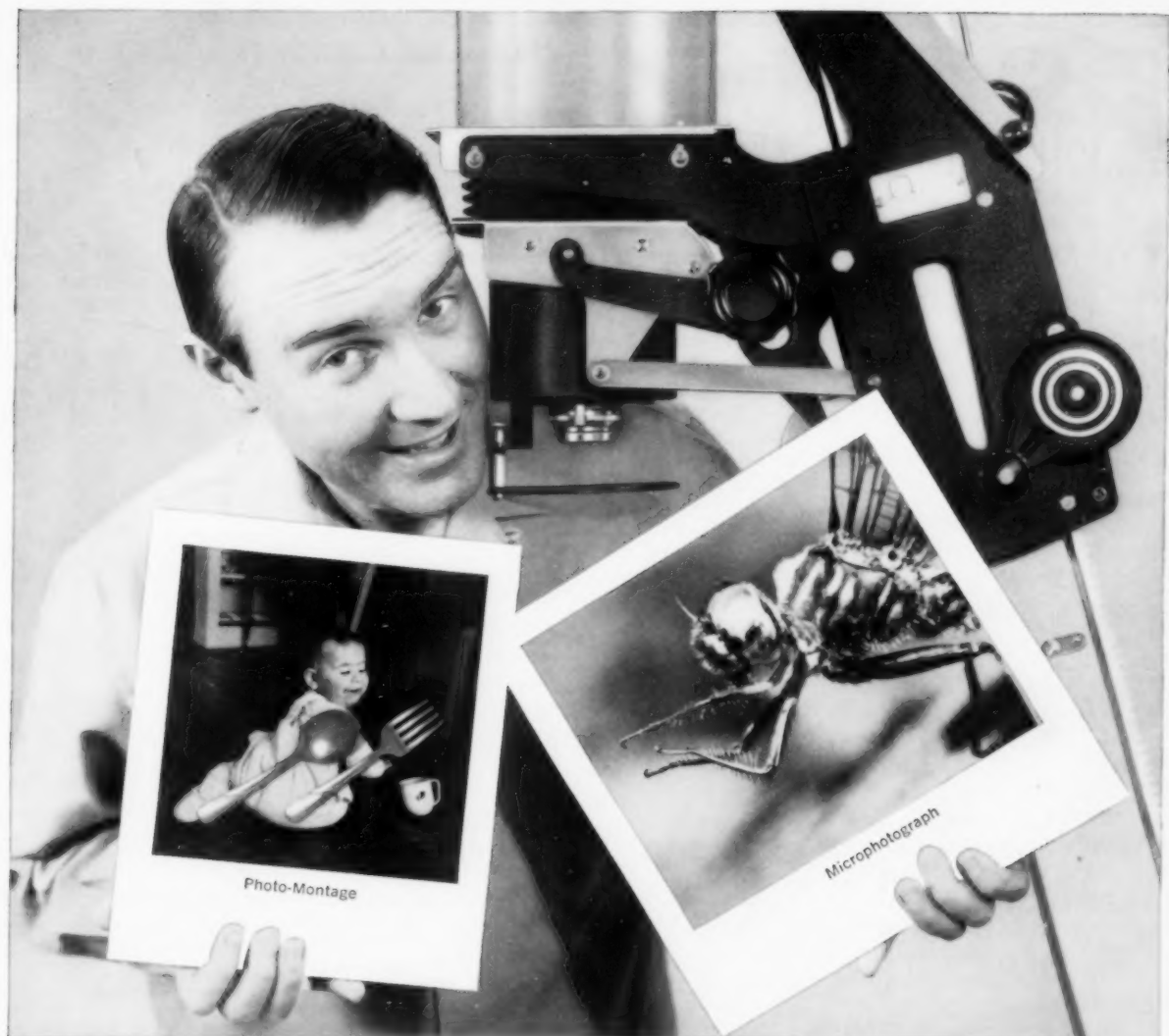
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The PSA Journal is sent to all member clubs and affiliated organizations. It is for the use of the entire group and not solely for the individual to whom it is addressed.

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### The Editor's Corner

In spreading around thank you notes recently we should have included the growing numbers of PSAers who have been sending in some excellent manuscripts for the Journal. So consider yourselves thanked in public! For the first time in several years we have a modest backlog which keeps the Editor from getting his fingers full of splinters from scraping the bottom of the barrel.

Now don't take that as meaning we don't need your article. We do. We should have a nice pile here at all times so we can choose a well-balanced combination for the issue coming up. So go ahead and write it. Later on we'll give you another reason.

While we're talking about MSS, let us remind you that a cardinal rule of preparing copy for publication is that it be double-spaced. Editors have peculiar habits, like correcting spelling, using their own peculiar systems of punctuation, etc. The extra space between lines is needed for this kind of editorial doodling. It applies not only to the Journal, but to your club news releases for the local paper and anything at all intended for publication. In our case, about half the stuff we get is single-spaced and that means someone has to retype it, and three guesses who that someone is!

Each magazine has its own methods of handling things. It is well to study the publication you are writing for and copy its methods. Note our Zone News. Heads are italics, centered. Our regular news has flush heads, but in both cases they are upper and lower case. Yet how many stories we get with heads in all caps, underlined (which means italics) and in the wrong position. Note the arrangement of the Star Award boxes, always the same, and the Salon Page has its own style. It is easy to follow style if you'll look at it and see how each type of material is handled. Same goes for any magazine.

Which brings us around to what we mentioned above. At the Washington Regional the Publications Committee studied the first draft of an Editorial Policy Handbook. It includes a writer's manual which will be available soon as a separate and which contains many helpful suggestions. We'll let you know when you can get your copy.

It also contains the details of a plan to reward Journal authors, even those who supply brief news items. Points will be awarded and may be accumulated towards a Journal Award which will be graded. The details will be announced soon in the Journal. Watch for them.—db.



## The Techniques Division

During the World Regional Meeting of PSA in Washington, D. C. in March, the Board of Directors finalized the actions first undertaken almost a year ago to reconstitute the Technical Division into a much more useful society-wide organization. The final act was the official re-naming of the Division as the Techniques Division. Along with this the Board has directed that the officers reconstitute the workings of the Division to provide more direct important services to all other Divisions. A set of provisional By-Laws has been approved and plans for expanding the usefulness of the Techniques Division are already underway.

The old Technical Division was primarily an organization for photographic scientists and research people devoted almost exclusively to the more highly technical aspects of photography. As such, the Division rendered certain services to the Society as a whole, including representation on the American Standards Association, certain inter-Society work and the responsibility for publishing the highly respected very technical quarterly *Photographic Science and Technique*. Probably the most valuable service which the old Technical Division rendered to the Society was that of providing highly qualified persons to serve on clinics during annual conventions. Another service little used by the Society as a whole was the Photographic Information Committee which was a group set up to answer any or all types of questions pertaining to photography.

Under its newly reconstituted form the Techniques Division will no longer edit *Photographic Science and Technique* but in its place will search out from all Divisions techniques papers of general interest in photography. Now the term "Techniques" differs, in my opinion, from the term "How-To-Do-It" by one very important facet. In a Techniques article the

individual not only spells out the lens diaphragm, shutter speed, lighting angle, etc. for obtaining a certain result but he also includes a portion of his own personality and philosophy as an important part of the exposition. You may read thousands of how-to-do-it items on every conceivable subject but for the most part these do not include the character and personality of the individual preparing the item. In PSA we believe the individual and his concepts are of primary importance and therefore we hope that the Techniques articles to be published in the future will carry with them a strong seasoning of personality as well as performance data. Members from all other Divisions will be urged to contribute from their personal stores of knowledge information and techniques that they have achieved over the years and to permit these to be published for the mutual benefit of members belonging to other Divisions.

High on the list of important services will be a broadening of the Photographic Information Committee through which we will have the counsel and advice of virtually the entire American photographic industry to answer any and all detailed questions. Of course, the important participation in the annual conventions will be continued and expanded. Any person who has attended an annual convention clinic and had to stand at the rear of a jammed packed room will understand the interest shown by all PSA'ers in this type of direct information exchange.

With the freshly broadened scope of service authorized by the Board of Directors I believe the newly reconstituted Techniques Division can provide a common clearing ground of information and service exchanges and further the often expressed philosophy of President Mel Phegley that we are banded together with the goal of "mutual photography".

Herbert A. MacDonough,  
*Chairman*



P. H. Oelman, Services V.P.  
Guest Columnist

## The President Reports

Since your Services Vice-President has been drafted to pinch hit for President Phegley this month, it seems appropriate to devote the column to a progress report of the services for which he is responsible.

One of the most important of these is the National Lecture Program launched in the Spring of 1948 with a tour covering 8 cities. At the time, we all thought this tremendously successful, little thinking that in less than 10 years the demand for the NLP would warrant 4 or 5 tours for different speakers during a single year, and that individual tours might reach the astounding figure of 35 bookings. Yet this is the case today.

In the summer of 1953 the Board adopted the Recorded Lectures Program to supplement the NLP so as to reach groups in remote and isolated areas, thus making lectures available anywhere reached by mail. At that time 3 distributing libraries served about 35 clubs. Today 9 distributing libraries serve 467 domestic and foreign clubs. It now appears that the bookings for the current year will not be far short of 1000.

Recognizing that there are many cities which, for one reason or another are unable to organize a photographic salon, an assembled and "packaged" exhibition has been prepared which is known as "Tops" in Photography. This complete exhibition including Pictorial, Color, Nature and Technical prints and slides is available for periods of a week or more to PSA clubs which can provide a suitable display space so the public may become familiar with representative current photography. Although applications were received from 52 cities, we regret only 32 could be booked.

In view of the current world situation the U. S. State Department is particularly anxious to encourage cultural exchanges with all foreign countries and the International Exchange Exhibits are PSA's contribution to the broad program. At the present time, there are 24 foreign exhibits in circulation in this country. At the same time, American exhibits showing life in the United States and providing an excellent idea of photographic standards are circulating in an equal number of foreign countries. We are particularly pleased by one of our more recent exchanges with Poland, behind the Iron Curtain.

A relatively new service which should grow rapidly is supplied by the Travel Committee. It furnishes articles about pictorial areas for those who make photography an important part of their travels. Travel Aides who have volunteered to guide members in their localities are marked in the Geographic Section of the Directory.

These are but a few of the many, many services now available to you. Space does not permit the mention of more.

And what does the phenomenal growth mean to you? Simply that your PSA membership is growing in value from day to day.

P. H. OELMAN



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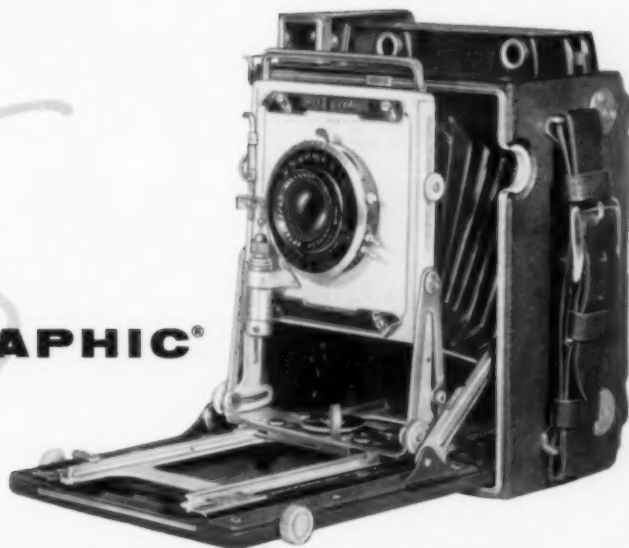
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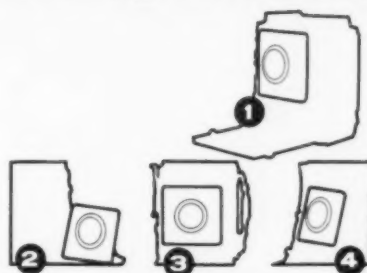
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## Eastern Zone News

Editor: George J. Manz, APSA  
37 Homestead Pl., Bergenfield, N. J.

### Tugboat Cruise

VSP are again sponsoring their very popu-  
lar Tugboat Cruise through New York  
Harbor, providing camera enthusiasts with  
a salt spray view of Manhattan's skyline.  
This is the sixth year this event has been  
held through the courtesy of the Moran  
Towing Co.

A lot of people were disappointed last  
year so get in on this one early. A note or  
call to VSP, 113 West 57th St., New York  
9 will get your name on the list. Included  
is a hearty boatman's supper served aboard.  
The funds collected from this trip help  
VSP in their Rehabilitation Photography  
Programs.

### Tidewater Regional

While you are marking down dates of  
where to go put a big red circle around  
June 7-9, 1957 when the PSA Tidewater  
Regional holds forth at Old Point Comfort,  
Va. I have the program in front of me and  
it sure is "TOPS", so hope I see many of  
you there.

### Marietta (Ohio) PS

Plans are under way for a great district  
photographic event this fall sponsored by  
this active PSA Ohio club. Marietta has  
also started personalized photo courses, with  
the sessions being held at various members'  
homes.

### Vailsburg & Essex Fells

Two of New Jersey's top clubs have  
merged, both are PSA clubs, Vailsburg CC,  
Newark and the Essex Fells Pictorialists of  
Essex Fells. The members of Essex Fells  
will continue as a study group under  
Adolph Fassbender, Hon. FPSA.

### Belle Vernon (Pa) CC

A long range program has been started  
by members of the Belle Vernon CC, a two  
year project to be exact. They are compos-  
ing a special exchange color slide set to be  
called "The Monongahela River Valley"  
with tape recorded commentary. Belle Ver-  
non CC hopes to use the set in exchanges  
with other PSA clubs. Eugene Taylor tells  
me there will be between 60 and 100 slides  
and all will include some part and activity  
of the river.

### N.Y. Photo Show

PSAer Ralph Miller, Chairman of PJ Di-  
vision and camera editor of the New York  
World Telegram & Sun conceived the idea  
of having a color clinic at the paper's booth  
in the N.Y. Photo Show with top color  
workers in attendance every afternoon and  
evening, it was a huge success with large  
crowds always on hand to hear the com-  
ments of the experts. What helped was that  
out of 30 experts, 29 were PSAers.

### New York CSC

President Irving Lawres of NYCSC has  
come up with a new idea, "Audience Par-  
ticipation" as Irv puts it in the "Rainbow"  
club paper.

With club programs consisting of lectures  
and judgments it is difficult for members to  
participate more actively in the meetings. It  
is like watching a football game instead of  
running with the ball. Irv's plan is that each  
member prepare an interesting sequence of

15 to 18 slides and then offer to one mem-  
ber a chance to project and comment on  
his slides to the members before the start  
of the regular lecture or judging.

Sounds good and like a lot of fun also  
giving more members a chance to really par-  
ticipate.

### West Essex (NJ) CC

Another club trying to do more for more  
members is the West Essex CC. They have  
changed the print rules to now include  
prints down to 4 x 5 and they need not be  
mounted on 16 x 20 mounts. West Essex  
says the mount should be suitable for the  
size of the print.

They have also made a change in the  
judging that I know will find a lot of  
people in full accord. The object is to avoid  
judging pictures by salon standards when  
they are not salon type pictures. Choice of  
subject will not be criticized, but pictures  
will be judged and criticized constructively  
in terms of how well the subject is handled.

### Jamaica (NY) CC

Still another idea for you hard pressed  
program chairmen comes from the Jamaica  
CC. They select a certain area where pic-  
tures are to be taken and have a time limit,  
all pictures are then entered into a com-  
petition. This time Jamaica called it "The  
Block," the block being the area within the  
curb that encircles the block bounded by  
5th & 6th Avenues and 46th & 47th Streets  
in New York City. "It's not an easy block.  
It wasn't meant to be."

### Coming Programs

Utica (NY) CC's annual spring party is  
scheduled for May 16 and the annual ex-  
hibit opens at the Munson-Williams-Proctor  
Institute on May 31st. If you are in Utica  
or just passing through take time out to  
visit this excellent print show.

Over in Long Island the Custer CC, Mat-  
tittuck, are presenting a stereo program by  
Henry Cordes on May 13th.

Dr. James Jay, PSA, judges the Rocke-  
feller Penn YMCA CC contests on May 9th  
and a lecture is scheduled for May 23rd.  
Enter the 8th Avenue entrance of Penn RR  
Station and take the elevator to the fourth  
floor.

PPA, (NY) features Alfred C. Schwartz,  
APSA, as the regular monthly competition  
judge, May 21 at Architectural League, 115  
East 40th Street, New York.

May 13th finds another course in the fun-  
damentals of photography given by the Dela-  
ware CC, Wilmington, Del., and on May  
27th is the annual meeting, election of of-  
ficers and the selection of "Print and Slide  
of the Year".

Riverhead (LI) CC features a lecture of  
Filters and Flash, May 24th.

### Photo Guild, Detroit

Plans are well under way for the Guild  
Awards Banquet to be held, June 15th, in  
charge of arrangements are Lyall Cross,  
APSA, Audrey Gingrich, APSA and Elliot  
Lipson, PSA.

There is a new incentive for Guild Mem-  
bers, "Goal of Achievement of 250 points".  
Anyone attaining this total becomes an  
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## Central Zone News

Editor: Dr. Wm. W. Tribby  
1265 Union Ave., Memphis 4, Tenn.

### MMC

According to "Metro News," monthly bulletin published by Metro Movie Club of River Park, Inc., Chicago, Illinois, members of this motion picture club have been seeing 16mm films in color and with sound. Julian Gromer's Canada Coast to Coast was seen by the club on April 10th. Julian comes from Elgin, Illinois. He is a world traveler and adventurer as well as a winner of several "oscar awards."

### Duncan MML

The Duncan Movie Makers of Duncan, Oklahoma have sent the editor a beautifully decorated bulletin which is hand-colored and emphasizes St. Patrick's day. The subject of this club's discussion in March was "Continuity" by Toy Fowler, Dot Guest and Joyce Walling.

Lucille Kiester, President of Duncan Movie Makers and her crew of eight other officers are doing an excellent job.

### CICCA

The Central Illinois Camera Clubs Association Courier, edited by S. P. Wright, FPSA, called on all people living in CICCA-Land to remember May 18 and 19. This is the time when the annual Weekend Conference will be held. About 400 people are expected to attend. It is said that you will see nothing better than the CICCA Weekend Conference unless you attend a national PSA convention. Incidentally, the PSA convention, to be held in St. Louis this year, is "in the very heart of CICCA-Land".

### Gulf States

S. D. Chambers says "Thank you" to the crew of Texas AR's and editors of the various Texas CC bulletins for their fine co-operation in sending news to us through S. D. He thanks the AR's not only for their "PSA missionary work" but for the enthusiasm they are devoting to reporting photographic activities throughout Texas. In his review of the various camera club bulletins, S. D. mentions the one from Fort Worth Cinema Club which is edited by August Bartholet, entitled "Moviemaker". Dick Bird recently appointed August to the Publicity Committee of the Motion Picture Division to cover Texas, Mississippi, Louisiana, Arkansas and Oklahoma. Dorothy Krust is complimented for her fine job of editing the San Antonio CC bulletin which apparently covers everything from programs to news of the photographic activities of individual members. Madge Henley is in her second year as editor of the "Spotlight," the Port Arthur CC bulletin. She and her husband recently had a brand new grand-daughter. She says this accounts for the March issue of "Spotlight" being late. W. M. Dalehite was complimented by S. D. for his work as Editor of the GSCCC News.

### MMM

Milwaukee Movie Makers saw a film in March which was entitled "African Peril". This film is said to have been made while the photographer was in constant danger and the film had to be smuggled past the local authorities. Members of MMM are cautioned not to broadcast the title of this program since the two things which people

want to see are things they are entitled to and things they are not entitled to. So, says the bulletin, "be quiet about it". At this meeting a Kodak Magnetic film projector was demonstrated to the club. Editor of MMM's "Cinecrat" is Betty Hilbert, 3128 West Wisconsin Avenue in Milwaukee.

### PACC

According to "The Spotlight", Port Arthur Camera Club was invited to exhibit at Gates Gallery from April 1 through 14. Every member of the club was to be represented with slides or prints. The desired minimum was 6 for each member.

### MCR-T

Latest honor to be bestowed by Manitowoc Round-Table has been awarded to Bruno Reinicke for his slide entitled "String of Pearls". A change in the by-laws of MCR-T was approved by the membership. It reads as follows: "Judges will refrain, as far as possible, from awarding ties during judging. One tie will be permitted in each class." Their nicely prepared four page bulletin, entitled "Shutter Clicks", is evidence of a great amount of expended energy on the part of members of the MCR-T.

### PSA Chicago Chapter

One of the recent programs presented by PSA Chicago Chapter was a lecture by Richard Shaw of Graflex. He explained and explored the mysteries of the press camera including the whys and hows of the various adjustments and the results attainable with them. Strobe lighting was also included in the discussion.

Another recent program was presented by Melvern Taylor of the Ansco Company. He did a beautiful job of detailing the methods and theory of color development. His question and answer session was so popular that several people remained to continue the discussion after the meeting.

The April 17 program was presented by Margaret Conneely and consisted of her own Harris B. Tuttle Trophy movie, "Fairy Princess", the Metro Movie Club's project film, "Fowl Play", and a couple of short story films showing various special trick effects that can be accomplished with a movie camera.

### CACCA

A major project of the Chicago Area Camera Clubs Association has been the "Chicagoland in Pictures" show. This year the Chicago Historical Society presented a new print show of Chicagoland in Pictures. It opened on March 15 and hung until April 15. This was a very special group of photographs, selected from the prints accepted by the Historical Society during the 1955-56 CACCA season. The pictures were hung in the "Gallery of Photographs".

### MC-PC

Minneapolis Color-Photo Club held their third annual "Photorama" beginning April 15 at the Midway YMCA. This year the exhibit includes some of the finest work of the Minneapolis Nature Club and the best slides and prints by members of the five St. Paul clubs which are now members of the Twin Cities Area Council of CC's. The pictures are all new ones, never having been seen in a previous "Photorama."

## South of the Border

Editor: J. L. Zakany  
V. Carranza 69, Mexico, D. F.

### Cuba

Club Fotográfico de Guines held its Annual National Salon; modernistic trends predominating. Antonio Cernuda, top Cuban slide maker, won 1st & 5th places in Club Fotográfico de Mexico's March competition, class B, subject: "Landscapes."

### Mexico

Ing. Mario Sabaté has been awarded the PSA Service Medal, for his distinguished contributions to the cause of photography, being the 1st Mexican and possibly the 1st Latin American, so honored. Last March 14th, with one of the largest attendances ever at a CFM monthly meeting and competition, a buffet-cocktail was served to celebrate the inauguration of the new print exhibition panels. Designed and built by members Manuel Edo Mosquera, interior decorator, and Mario Sabaté, contractor, they are of perforated fiber boards, enabling prints to be hung with metal hooks, making regular mounts unnecessary. Perfect illumination is obtained with fluorescent tubing. Manuel Ampudia, APSA, Ex-President of the Club and Mexico's Honorary Representative before PSA, spoke to the gathering, stressing the fact that Mexican Photography & CFM are now internationally known and recognized, achieving the goal a small group of photographers set for themselves some 10 yrs. ago, when CFM was organized. Mexico's 6th International Exhibit, featuring B. & W. prints, to be hung on the new panels, closing Oct. 8th; and Color & Stereo Slides, closing Oct. 19th, will be exhibited Nov. 7th to 28th, at CFM's club quarters. Write Club Fotográfico de México, San Juan de Letrán 80, México, D. F. for forms.

### Mexico

Le ha sido conferida la Medalla de Servicios de la PSA, al Ing. Mario Sabaté, Hon. CFM, APSA, HON EFIAP, por sus valiosas aportaciones a la causa de la Fotografía, siendo el 1° Mexicano y tal vez Latino en obtenerla. El 14 de marzo, en uno de los Salones Mensuales más concurridos en la historia del CFM, fué servido un buffet-cocktail, para celebrar la inauguración de los nuevos tableros para exhibición de impresiones fotográficas. Diseñados y contruidos por los socios Manuel Edo Mosquera, AFIAP, decorador interior, e Ing. Mario Sabaté, contratista, son de hojas de fibra perforada, para colgar las fotos con ganchos, sin necesidad de monturas. La iluminación es perfecta a base de tubos fluorescentes. Manuel Ampudia, Hon. CFM, APSA, HON EFIAP, Ex-Presidente del Club y Representante Honorario de México ante la PSA, pronunció un discurso, haciendo hincapié en que la Fotografía Mexicana y el CFM, ya son internacionalmente reconocidos, lograda la meta que un pequeño grupo de fotógrafos se trazaron, al organizar el Club, hace unos 10 años. El 6° Salón Internacional de México, incluyendo Blanco y Negro (cierra oct. 8), que se colgará en los nuevos tableros, y Transparencias y Estereoscópicas (cierran oct. 19), se exhibirá en los Salones del CFM, de nov. 7 a 28. Escriba al Club Fotográfico de México, San Juan de Letrán 80, México, D. F., para formas.

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Shown by John Corning, A.S.S.D.

# PSA Cuts

Electros of the PSA Official Seal are now available for use of members in the sizes shown below. They can be used for stationery, membership cards of affiliated clubs, labels of PSA-Approved salons, print stickers and similar uses. All have the word "Member" as a part of the cut and 9B has the words "Sustaining Member". Regulations on use of the seal require that these words be included. These cuts are long-wearing copper electrotypes and should last for thousands of impressions.



**MEMBER**  
No. 12



**MEMBER**  
No. 9

Cuts  
Actual  
Size



**MEMBER**  
No. 7



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No. 5

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Philadelphia 3, Penna.

## Western Zone News

Editor: A. H. Hilton, APSA  
Route 3, Box 823, Porterville, Calif.

### News from the Northwest

A collection of prints by A. Aubrey Bodine, FPSA was featured at a recent meeting of the Downtown Y.M.C.A. C. C. Mr. Bodine is chief photographer for The Baltimore Sun and is well known for his harbor and waterfront photography. Soon after, their members went on a field trip to Fisherman's Wharf. More of these special events are being planned.

Charlotte and Dorothy Smith of SPS were guest commentators at the Bremerton C. C. Their criticisms, to quote the Fill-in Flash, ".... good advice under the sugar-coating . . ."

The f67 C. C. of Bremerton has solved the problem of getting the PSA Journals around to their members by appointing a librarian for this purpose. An excellent idea. Their new mimeographed publication is called "Short Exposures" edited by Winifred Van Sickle.

The Spokane C. C. feels fortunate in having Helen C. Manzer, FPSA visit their city to give a lecture. Her lectures have been popular and well attended.

*Phil Brassine, reporting*

### A Worthy Project

The Redlands CC, Calif. recently completed a worthy project. The advanced members are giving evening classes for beginners, especially for those buying their first camera. The Club received splendid cooperation from the local camera shops and the instructions were given without charge.

Contact with beginners was made by the help of the newspapers and their president, Mrs. Oriska Bender, by telephone. After a three week course a field trip to the park was arranged. Club members acted as instructors, taking four members each for personal attention.

Many new club members were gained by this helpful plan.—C. O. Bender, PSA Representative, reporting.

### Idaho Activities

A new Council of camera clubs is being formed in Southern Idaho. A convention type meeting is scheduled for this month with the day filled with demonstrations and lectures. The top billing goes to Glenn Brookins who is on a national lecture tour and will be in Boise for that day. Activities will start at the Junior College at 9 A. M. and continue until about 12 midnight with a field trip planned for the next day.

Some of the other speakers will be Ed Bartlett of Eastman, Jess Baker, a PSAer from Ontario, Ore, and will include the recorded lecture by P. H. Oelman, Hon. PSA, FPSA and many others.

Camera clubs from a 300 mile radius of Boise will be members of the new Council. Those of PSA membership will include Boise Photographic Society, Idaho Pictorial Society of Nampa, Pocatello Camera Club, Ontario CC, Baker, Oregon CC, Idaho Falls CC, Haley Idaho CC, Boise CC and many others. Don Haasch of Boise is chairman.

*Dan Heidel, reporting*

### From Oregon

There is much photographic activity here in the Pacific northwest with main focus on the northwest regional May 17-19 in Vic-

toria, B. C.; lectures by Glen Brookins in Portland and Hillsboro, Ore. A second annual Oregon Trail color slide exhibit is in the offing sponsored by the very active Forest Grove Camera club. The latter, with the Portland Photographic Society, will sponsor the two lectures by Mr. Brookins.

Members of the Oregon Camera Club have planned a forum on photo criticism, judging of shows, and plans for a course in judging—subjects all close to the hearts of all shutter bugs—and something that will probably never be ironed out to the satisfaction of everyone.

*Guladys Bowen, reporting*

The Forest Grove Camera Club's Second Annual Color Slide Exhibition was better than ever this year. Under the chairmanship of Margaret Getzendaner the exhibition featured a half-hour showing of the best slides from the membership and arranged by subject and color tone in an imaginary day "Around the Clock," to the accompaniment of special music.

The program also included a "Critique on Lights and Lenses," a "Travelogue" and a selection of the "Favorite Slides" of each member and a "Guest Exhibit" showing typical work of prominent PSA color workers. Karl Baumgaertel, Hon. PSA, APSA, Herman Bielenberg, FPSA, Katherine Feagans, A. H. Hilton, APSA, and Lynn Fayman, APSA were invited to send slides to this section, and all responded with some of their best.

The exhibition was unique in that it was entirely tape-recorded and played back through high fidelity equipment.

The main feature of the exhibit, "Around the Clock," will be presented by members of the Club at the 3rd PSA Regional Convention in Victoria on Sunday, May 26, 1957.

*C. W. Getzendaner, reporting*

### Coordination

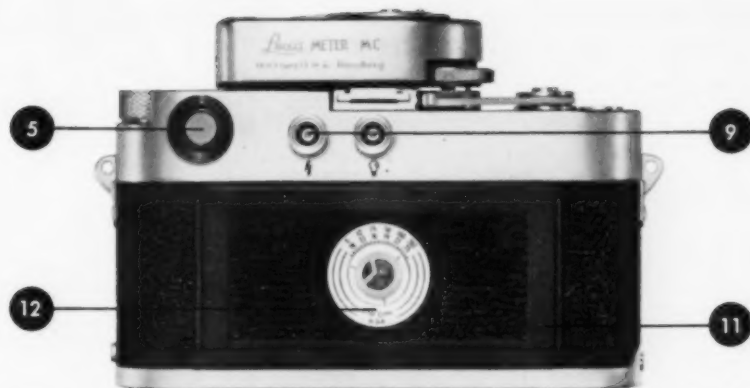
An idea designed to assist in planning PSA activity or any activity where still and moving pictures are scheduled on the same program has been initiated in So. Calif. by the exchange of representatives between the So. Calif. Council of Camera Clubs and the So. Calif. Association of Amateur Movie Clubs.

This has been designed to keep each organization informed of joint activity. The representatives will be available at the start for planning of future events. This should encourage better timing and fewer conflicting programs. Representatives chosen for the present are E. E. Tughee, 2031 Eden, Glendale 6, Calif. of SAC and Charles Bradd, 825 W. LaPalma, Anaheim, Calif. of the S.C.A.A.M.C.

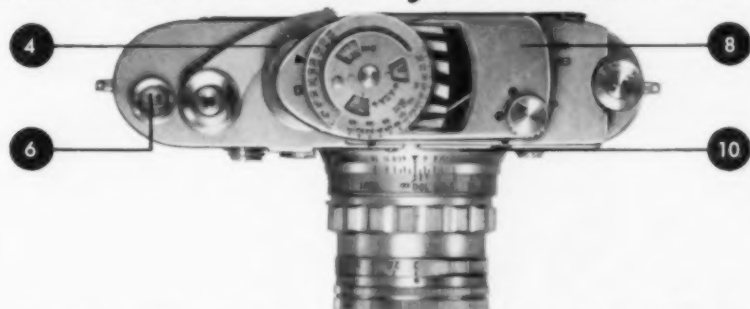
*John J. Lloyd, reporting*

### Memorial Fund Established

A memorial scholarship fund at the University of Washington in the name of Cornelius Root has been established by the Seattle Press Photographers Association. Mr. Root, an instructor in photography at the University's School of Communications and a member of PSA, was killed in an airplane accident last December.



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# PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

No. 24 *Creative Portraiture*, by J. M. Endres, FPSA.

No. 23, *Modern Art and Modern Photography*, by John and Amy Walker, AAPSA.

No. 22, *This Is Stereo*, by Conrad Hodnik, APSA.

No. 21, *The Charm of Minute Creatures*, by Alfred Renfro, APSA.

No. 20, *Photography Is An Art*, by Angel de Moya, Hon. PSA., FPSA. Making good prints.

No. 19, *Nearby and Closeup*, by Dr. B. J. Kaston, APSA, a nature subject by an expert.

No. 18, *Table Top Tricks*, by Laverne Bovair, FPSA.

No. 17, *Filters, Facts and Fun*, by A. C. Shelton, APSA.

No. 16, *Pictorial Photography from the Chinese Viewpoint*, by Francis Wu, Hon. PSA, FPSA.

No. 15, *"Let's Look Over Their Shoulders,"* by H. Lou Gibson, FPSA and Lou Qulitt, APSA.

No. 14, *Lighting Glass for Photography*, by June Nelson, APSA.

No. 13, *Birds In Color*, by Warren H. Savary, FPSA.

No. 12, *The Language of Pictures*, by P. H. Oelman, Hon. PSA, FPSA.

No. 11, *Prints I'd Never Send To A Salon*, by George R. Hoxie, FPSA.

No. 10, *Elements of Color Composition*, by Bernard G. Silberstein, FPSA.

No. 9, *My Camera In Search Of A Subject*, by Fred Archer, Hon. FPSA.

No. 8, *Let's Take Nature Pictures*, by Ruth Sage, APSA.

No. 7, *Abstractions*, by Sewell Peaslee Wright, FPSA.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, should write to:

Mrs. Irma Bolt,  
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## RECORDED LECTURES

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Believe it or not, *now* is the time to start thinking about, and arranging for, your FALL PROGRAMS! Too early? Not at all. It is a very good idea to plan far ahead, not just for the coming Fall, but at any time. The early planner gets the worm.

Many clubs do not meet during the summer months. Then too many times everyone neglects "hunting" a program for the big first fall meeting. Don't worry though, because it is easy to schedule a Recorded Lecture for that first Fall gathering. But, *schedule it soon*, before you break up for the hot months, and do a bit of relaxing during the summer.

Here are some lectures you might investigate for your fall programs. All lectures are "fittin'", but these may help provide ideas for the indoor shooting in the months following your fall meetings.

Lecture #14, "LIGHTING GLASS FOR PHOTOGRAPHY", by June Nelson, APSA; and Lecture #18, "TABLE TOP TRICKS", by Laverne Bovair, FPSA, make fine inspiring programs for both color and monochrome enthusiasts.

June shows her simple lighting setups, and the results she (and you) gets from them. The club members will wonder why they hadn't tried her methods before, and at their next opportunity, they will try.

Bovair tells how he creates his very realistic table tops from wire, toys, scrap metal and wood. He shows how his imagination sometimes creates complicated miniature stage settings for far away places, and how with simple twists of wire, he creates a humorous and simple character. His talk will challenge the thinkers in the club who like to create.

For the strictly color minded club, Lecture #23, "MODERN ART AND MODERN PHOTOGRAPHY", by John and Amy Walker, AAPSA; and Lecture #10, "ELEMENTS OF COLOR COMPOSITION", by Bernard G. Silberstein, FPSA, will give much to think about in trying to produce better color slides.

The Walkers present both new and old art examples, comparing them with present day photography, in an effort to give you ideas of what to shoot and to come up with dif-

## Service Awards

Service Commendation Awards have been made to the following:

Berdell L. Dickinson

For promotion of club and council activities, encouragement of photographic exhibitions, encouragement of the use of color photography in the western states,

Scribner S. Kirk

For promotion of club and council activities, organization of council projects and advancement of PSA principles and ideals in the southwest.

Charles J. Perry, Chmn.

ferent approaches. After having it, the members will want to experiment with color ideas of their own. They will give their imagination much latitude.

Silberstein gives good solid composition on color, which if absorbed, will make any color worker a far better slide producer. "Elements of Color Composition" is not for fun, but for fundamentals. He shows how your slides can have "depth" through the proper usage of adjoining colors, or be very "flat", through the wrong placement. To the serious club, this lecture is a must.

For a catalog on available lectures, information of any kind, or if you want to order, write to the name and address at the bottom of the adjoining RLP list of lectures. You will receive a prompt reply, and you will be on your way for having your FALL PROGRAMS. Do it NOW!

## PSAers Lead Tours

PSAers will be busy this summer leading camera tours for Eric Ergenbright's "Through the Lens Tours." Emil Muench, APSA, will lead a tour to The Alps, his brother, Joseph Muench, FPSA, will lead a tour to Hawaii in August. Cecil B. Atwater, FPSA, will conduct a fall color tour of New England and an extensive tour of Guatemala and Mexico. Floyd L. Norgaard, APSA, will conduct an Alaskan tour while Hoyt L. Roush, APSA, takes a party to South America. Navajoland tours will be led by Al Stewart, William Garnett, Byron Crader and Ergenbright. Jean Edgcombe and Kenneth Rinker will lead Hawaiian tours. Each tour will feature photographic instruction. Information from Through the Lens, 4344 Laurel Canyon Blvd., Studio City, Calif.

You don't have to belong to PSA to be a good photographer, but the best ones do!

## Check Your Calendar

### 1957 PSA Events

May 17-19  
May 24-26  
June 7-9  
June 23

Oct. 2-5

Sept. 9-13

Northwest Regional, Empress Hotel, Victoria, B.C.

Toronto Regional, Royal York Hotel, Toronto, Ont.

Tidewater Regional, Old Point Comfort, Va.

Southern Calif. Round-Up, Huntington-Sheraton Hotel, Pasadena, 9 AM-4 PM.

PSA Annual Convention, St. Louis, Mo.

### Related Events

S.P.S.E., Berkeley-Carteret Hotel, Asbury Park, N. J.



### Good Exhibition Start For 1957

Clifford Pugh, Toronto CC's President, is away to a good start in color slide exhibits this year. Three, it seems, is his lucky, high average number for Jan. and Feb.

Cliff got three acceptances each, both in nature and pictorial slides at the none-too-easy Rochester, N. Y. show. Three also in Toronto's nature exhibition. Three each also in Oshkosh, Springfield, Newark and Cleveland. Add to this, one of the three Certificates of Merit in the Cleveland Exhibition of CS photography, plus the fact of earning his three star rating both in pictorial and nature color slide exhibitionism, over a period of three years, all achievements meriting three cheers.

Appropriately Cliff says he is grateful to PSA for the inspiration and help which has made this possible. For this remark, let's call for a tiger.

### Salons Coming Up

Montreal CC's salons come up in the Musée des Beaux-Arts, June 15-19. Paul Christin, Blossom Caron and Jim Campbell will judge the prints. Rochester's Arthur Underwood, Frank Simard and Raymond Caron comprise the color jury.

### B.C. Govt. Regional Cooperation

Jim McVie reports remarkably fine cooperation by the B. C. government in relation to Victoria's PSA Regional, to be held in May. A handsomely illustrated brochure was made available by the Queen's Printer, for publicizing the convention. In addition the Victoria Publicity Bureau supplied 800 copies of several informational pamphlets to stimulate the interest of prospective convention visitors. Late word has it that John R. Hogan will be there, and following the Regional will tour the Rockies, preparatory to a team up with Jim McVie, and PSA'ers Chao-Chen Yang and Irvine Dawson, to provide pictorial coverage of Canada's grueling deepsea sailing classic—the Swiftsure.

### Achievement

Victoria CC's Print of the Year and the T. Eaton Trophy has been won by Jim McVie—5th time in 7 years. Soon Jim will have enough miniature rose bowls for soup or finger dipping to accommodate the whole family at mealtime. The winning print "Mountain Mood," was taken at 4 a.m. atop 8,000 foot Sulphur Mountain, when Jim and Edmonton APSA'er Nick Ochotta got lost, and spent the night in 14 feet of snow.

### Montrealer's Newsworthy

From Cameragrams, monthly publication of Montreal CC, it is learned that members have added two Club trophies to their already long list in the P.Q. metropolis. Henri Vautelet has donated a trophy for presentation to the winner of the nature slide division. Frank W. Simard, has given another in memory of Wm. J. Spry, whose death was reported in an earlier Canadiana. The latter trophy will be awarded the top worker in Class B color slides.

In keeping with a growing custom around the CC's these days, Wally Wood, Chairman of Montreal's second Color Slide Jamboree brought a tape recorder to the big do, to supply background music. Wally took the award for the highest portraiture slide, Hen-

ri Vautelet for the highest pictorial slide, and the highest combined score.

Montreal apparently has a new projector and a new project.

Cameragrams columnist who hides his identity under the nom de plume S. Aberrations, writing about the Jamboree, reports thuswise: The lights failed, the projectionist got them in upside down, then backwards, then forend to . . . the Chairman stood in frozen silence . . . can we not learn the lesson of the necessity of a proper projection stand with built in illumination, in conjunction with a new projector? . . . how about making it a project for the coming season? . . . We would like to congratulate Chairman Ruffino. . . A VERY GOOD SHOW.

### Toronto's 65th International

One of the disappointments of America's oldest continuous monochrome salon was that Wellington Lee, New York, was unable to come to Toronto for the judging panel, on account of sickness. But as Rev. Bielenberg, Oil City, Pa., and Arthur Underwood, Rochester, were in the Ontario capital to assist on the color and nature juries respectively, the Toronto CC was not exactly starved for top ranking visitor talent.

Canadians did relatively well in the show. Harry Waddle, Port Dover, Ont., took one of the three medal awards. Of 11 hon. mentions, Montreal CC's President W. J. Turnbull took one, and your Canadiana columnist, another.

The latter, and Jim McVie, Victoria, got four acceptances each, Montreale's Wally Wood and W. J. Turnbull, together with Vancouver's Joe Bricker, three apiece. Harry Waddle, Port Dover, Ont., and Yseult Mounsey, Montreal, were in for a duo. Blossom Caron and Micheline Tanguay, Montreal, Ken Cucksey of Chatham, and D. A. Sprott, Toronto got singles. All of Toronto's three daily newspapers gave sizeable front page publicity and picture reproductions.

### Toronto's 2nd Nature International

It seems from the size of the entry, over 1300 slides from nine countries in Toronto's 2nd nature exhibition, that this type of photography has become second nature to a large proportion of color fans.

Among Canadians, notable successes were topped by the award of a PSA medal to Alice Payne Stark, Toronto, for a picture of running deer. Toronto CC medal for the best bird picture was won by D. A. Sprott, Toronto for a chestnut sided warbler. Capt. Roy Hider, Halifax, earned an hon. mention for a slide of rainbow trout leaping a waterfall.

### Toronto's Pictorial Color International

12 countries sent 2200 entries for Toronto's 13th international CS exhibition. Among Canadian successes, Phyllis Treloar, Toronto, earned a silver medal. H.M.'s were picked up by E. T. Dennis and Frank Norman, both of Toronto.

General comment by judges, both in the nature and pictorial slide shows, concerning Canadian entries, was that these showed considerable versatility in choice of subject material, but need to cultivate more imaginative concepts in the interpretation of common place things.

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## Tidewater Regional Packs Two Trips, Programs, Into Busy Weekend Convention

Two field trips and seven program items portend a busy program for those who go to the Tidewater Regional at Old Point Comfort, Virginia, June 7-9. Old Point is at the tip of the peninsula between the James and York Rivers, overlooking Hampton Roads, not far from Newport News and opposite Norfolk. It is a famous resort and the renowned Chamberlin Hotel is excellent for a self-contained convention.

Friday afternoon will be devoted to a field trip to the Mariner's Museum a few miles inland, storehouse of things maritime in a setting of landscaped beauty. The objects indoors will be of great interest to dry-land sailors and inlanders, the grounds will afford ample settings for beautiful pictures.

Friday evening Arthur Underwood, FPSA, will discuss the question of monochrome or color. The J. Donald Sutherlands will have a movie program featuring their "Birds of the Everglades".

Saturday morning Warren Savary, FPSA, will lead a nature program, "Birds In Color". This will be followed by a panel on new things in photography, open to questions from the floor. On the panel will be Ed Bafford, Ollie Romig, Lee Klinefelter and Arthur Underwood.

Saturday afternoon will open with a panel from the Detroit Guild consisting of Earle Brown, Lyall Cross, Gilbert Lehmbeck and Mrs. Leta Hand tossing around the subject of "Big, Blue and Glossy". This will be followed by print analysis and criticism with Ollie Romig and Ed Bafford.

The Saturday evening banquet will have a talk by President Phegley, presentation of awards, and the featured speaker will be Lowell Miller whose talk is entitled "Hand That Print".

Sunday will be the big field trip to the Jamestown Festival where the Tidewater country is celebrating the 350th anniversary of the first permanent English settlement in the new world. Adjacent to Jamestown Island where the ruins of the original church still stand, the State has erected a replica of the

first fort, the glass factory, Chief Powhatan's lodge and a huge arena and display buildings. Anchored in the James River are exact replicas of the three ships Susan Constant, God-speed and Discovery which brought the settlers from England. The Susan Constant is large enough to be boarded for picture taking. Large enough! Few modern sailors would venture beyond the Capes in this 80-foot sailing vessel, yet the colonists crossed the Atlantic in her and planted a colony. There are plenty of models in period costumes to pose, the glass factory will be in operation, the fort will be occupied. Bring plenty of film, and don't forget flash for indoor shots.

### CHAPTERS

In case you have wondered "What does a Chapter do?" the answer might be found in part in the arrangement for the 1957 PSA Convention in St. Louis.

A local committee is always needed to handle the preparations and running of a Convention, and in a Chapter we find an organized group of PSAers ready to form the nucleus of the committee. In the case of St. Louis, the Chapter has combined forces with the Camera Club Council of St. Louis so that the fun of sharing the many convention jobs will be spread to many hands. Planning on this basis started way back when, for a convention requires several years of preparatory work. Long before Denver the St. Louis committee had held many meetings, selected a General Chairman, pooled ideas on outings, pre-convention events and a general approach to program. With so many members of the committee having had convention experience, mistakes were avoided and we can look forward to a well-run, well-planned meeting in St. Louis.

Chosen to head the activity was Jane Shaffer, APSA, as General Chairman. Vice-

Wide variations in delivery time across the country have prompted us to leave out mention of the Northwest and Toronto Regionals except as it appears in Zone News. Consult earlier issues for details and the April issue for registration forms.



Jane Shaffer  
Dorothy Pratte

A. V. B. Prince  
Paul Pratte

Chairman is Norman Brice, APSA; Secretary is Burton Kitson, PSA; Treasurer is Paul K. Pratte, FPSA and Program Chairman is A.V.B. Prince, APSA.

Seventeen operating committees have been named, the chairmen and staffs drawn from Chapter and Council. These committees and chairmen include: Maude L. Holton, registration; Virginia B. White, publicity; Gertrude Brice, reception; Carl Irwin, Publications; Frank Ferree and Charles Schreiber, properties; Jack Sverdrup, membership and information; Stuart Chambers, Hon. PSA banquet; Ervin Tucker, entertainment; (See Chapters, page 40)



The first factory in America was the glass plant above, rebuilt at Jamestown for the 1957 Festival. At left, scenes in the village and stockade where the first settlers lived and worked. These replicas have been built close to the original site where in 1607 the first settlement was made.



## Washington Regional Sets New Record; Program Plus IPEX Assured Success

More than 600 PSAers and their friends registered at the Washington PSA World Regional in the closing days of March. This sets a new attendance record for events of this type. Big attraction, and mainly responsible for the large turnout was the International Photographic Exposition running concurrently in the National Guard Armory, two floors with 30 acres of exhibits of new photo equipment, plus shooting set-ups, plus picture displays which included two from PSA. The PSA Foreign Student Contest winners and a segment of Photo Maxima.

The Regional was the last of several conventions held during IPEX which included the Master Photo Dealers, the newly-renamed Professional Photographers of America, the National Press Photographers Association, Biological Photographic Association and the American Society of Magazine Photographers.

Although our programs started Friday noon, some members had been in Washington since the preceding Friday and more came each day. These had been using their days to shoot pictures, their evenings to examine the exhibits at IPEX. We devoted Friday afternoon to talks, Friday evening to IPEX, all day Saturday to talks and a luncheon and banquet. Sunday saw a boat trip down the Potomac to Mount Vernon.

The Washington committee under the chairmanship of Mary Mulford is to be complimented for successfully coping with a crowd much larger than forecast and for having everything run off so smoothly.

Make your plans now for the National PSA Convention in St. Louis, Oct. 2-5. Unusual field trips, excellent programs, fellowship and fun. Bring your non-PSA friends and the family.

(Top row) Sandra Thaw, Harold Lloyd, Adolf Fassbender and Eleanor Parke Custis. Mary Tucker arranges a set-up prior to showing a slide of the result. Overflow group from luncheon gets treated to a fashion show. (Pull your eyes back in, boys). (Bottom row) Ollie Romig and Earle Brown during a lull in fashions. Don Nibbelink was kept busy by questioners after his talk for a long time. He demonstrated Type C print making. Pix by Ollie Fife and Mortimer Friedman.

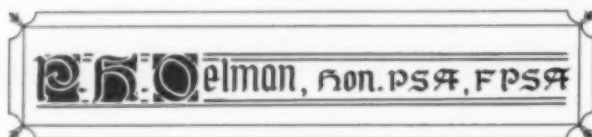


At Kodak Park, Rochester, N.Y., Miss Mary Lou Boyd (L), a member of the staff of the Kodak CC, receives a donation of slides for the veterans from Miss Jean Edgcombe of the Color Print and Processing Dept. The members of Kodak CC have donated well over 50,000 of their own slides to the CD Hospital Project and the club has been awarded the rarely given Color Division Service Medal for its more than 12 years of service to the Project. (KAB) Photo by Glenn Austin, Jr.



# National Lecture Program

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## Photographic Society of America

through participation in its National Lecture Tours

*Maureen H. Lowe*  
Chairman

March 21, 1957

Because P. H. Oelman was the first to essay a National Lecture Tour for PSA, he is also the first to receive the new certificate being issued to all who have given of their time and knowledge to help their fellow photographers in this way.



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## NEW PRODUCTS

### ONE MAN'S OPINION

Neither the *PSA Journal* nor the *Society* endorse the product of any manufacturer or commercial enterprise. Nor is endorsement implied when news of new products is printed, or when an author mentions a product in an article. Such mention of commercial products must be considered as identification by the author of a particular item. The same principle holds true for all opinions carried under the above heading.

If the writer had been full of vim and vigor these last two months he would have been out in the late snowstorms trying out the samples of the new Super-Anscochrome generously furnished to him by Ken Johnson, press chief of Ansco. Lacking such vim and vigor he had to await the display at IPEX where samples could be carefully inspected without so much expenditure of muscle ergs.

And it was worth waiting for.

In case you didn't read the keynote box of last month's New Products, one of the highlights of IPEX was the introduction of Super-Anscochrome, a new color film with an Exposure Index of 100.

This represents a slight (!) increase in speed from the first color material we used, which would be rated today at EI 0.03. (If our interpolation is right that was the speed of color materials 30 years ago, when it took a minute at f:16 in bright sunlight to get a full exposure!)

It represents a healthy jump today, when we have been using reversal color materials at EI 10 and EI 32. It is ten times one and three times the other. It means we can stop action, it means we can work under poorer light conditions, it means many pictures will be possible which we could only wish for in the recent past when films were slow. It means we can stop down when we need more depth of field at a shutter speed which doesn't reveal camera shake.

And then comes the big question.

What price must we pay for this speed? What must we sacrifice in quality, balance, graininess, control and adaptability?

The samples I examined at IPEX ranged in size from 35mm to 8x10. They covered a wide range of subject matter. Sports, action, portraits, available light, etc.

My wife, who has forgotten more about color than I'll ever know, and who has a professionally trained eye, examined the samples with me. We scored them this way: Fidelity, although we couldn't examine the original subject, apparently excellent; Graininess, none visible with the naked eye or on 20x projection; Balance, excellent, no overall tone or hue to degrade the quality, whites were white; the other factors we could not determine without camera tests but on questioning the booth attendants we found the film could be forced to EI 200 in processing with only a barely perceptible loss in fidelity; no reciprocity failure between the three layers with speedlight, some loss of speed with extremely short exposures such as 1/5000th and 1/2500th which is true even of many b&w films.

If you want to know how it will match the film you now use we can say only "try it". It probably won't match. You are asking too much if you expect all the color products of any single manufacturer to match each other when they are built of different chemical blocks and often intended for different purposes. The only realistic test for the amateur user is to see if it pleases you on the screen and that doesn't mean competitive projection with your current tried and true color film. And your snap judgment isn't much good either. Live with it a while and see what gives.

This new film will sell at a higher price, will work in the standard Anscochrome processing kit, is available in 20-exp. 35mm loads and 120 rollfilm, both daylight only.

The film was introduced at IPEX when it opened on Friday. The amateur public saw it for the first time then, and on Saturday bought \$1,900 worth of it from the supply shop at IPEX which sold all films and bulbs. We don't have any later figures but feel that one is significant.

Next month, in the regular Ansco ad at the front of the *Journal*, you will see reproductions of some of the sample shots we examined.—db





## New Kodak camera gives you the kind of travel movies people usually *pay* to see!

*Cine-Kodak K-100 Turret Camera accommodates Kodak's finest cine lenses... runs 40 feet of film with one winding.*

This superb new K-100 Turret Camera gives you beautiful 16mm color movies.

With a click of the turret, you can switch to any one of three great Kodak Cine Ektar Lenses — standard, telephoto, or wide angle. Instantly and automatically a matching viewfinder frames your scene. Camera adapts to make fades and dissolves. And the double-

length film run of the K-100 lets you go on shooting while others stop to wind.

See the Cine-Kodak K-100 Turret Camera demonstrated at your photo dealer's. With the standard lens:  $f/1.9$  Ektar, \$315;  $f/1.4$ , \$415. Or pay as little as 10% down. It's made by Kodak — so you know it's good! Telephoto and wide-angle lenses and their finders are extra. A single-lens model is also available, starting at \$279. Prices are list, include Federal Tax where applicable, and are subject to change without notice.

Another 16mm Ektar-Lens-equipped camera, this Cine-Kodak Royal Magazine Camera loads in 3 seconds, focuses from 12 inches to horizon. Accepts auxiliary lenses. With  $f/1.9$  Ektar Lens, \$189.50—or \$18.95 down.

Eastman Kodak Company, Rochester 4, N.Y.



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# Baby snatchers &

—and how to save time in a couple of tanks... wiping out old stains for 25 cents... an exposure-test trick for Type C prints... how to shoot cats in coalbins... whether to stop down or speed up when using Kodak Ektachrome Film... filters for special uses... guide to better reading... and even a better film clip!

## Case of the two-tone case

You're a detective assigned to watch a camera shop. Look for a man coming out carrying a small case. It'll be two-



tone. Follow him. Your job: find out what's in the case.

The man takes the case home. Hurries. He's impatient, excited, maybe. Gets home, sets case on table. Fingers tremble as he removes cover. Inside is something you've never seen before. Looks like a 2x2 slide projector but it's too flat, has knobs on top.

Suspect takes a cord out of the top. Plugs cord in. Faint sound emerges from machine. Couldn't be a blower, too quiet. Throws a switch and a light pours forth on a screen. Couldn't be a projector, too much light from so small a package.

But wait! The man puts a slide in the instrument and there it is on the screen. It must be a projector. Still some doubt. Man focuses by turning a radio-type knob on top. Adjusts elevation same way.

Assignment completed. It's a slide projector, all right. The Kodak 300 Projector. Nothing like it. Hurry back to camera shop. Find price is \$59.50 with Kodak Readymatic Changer, \$69.50 with magazine-type changer. Reach for wallet. You are going to walk out with one yourself!

## Shutter up or lens down?

When a photographer loads with Kodak Ektachrome Film (daylight index 32) he has the choice of speeding his shutter up

or closing his lens down. Either one will compensate for the extra speed of this faster color film. Which one is better?

Nearly always when there's a choice it's better to speed up the shutter. Especially with miniature cameras. The faster shutter helps guard against slight camera tremor that takes the fine edge off image detail. This insurance usually



is more worth while than the slight gain in field depth from closing down a stop or so.

Close-ups, of course, are the exception. There, it's best to support the camera firmly (on a tripod, clamp, etc.) and stop down for all the depth you can.

## Filter fun

Most photographers have a basic set of filters: a general-use yellow filter for black-and-white shots, a daylight-type color film filter to prevent excess blue in open shade, on hazy days, and in distant scenic shots, and a daylight conversion filter for Type A or Type F color films.

These are standard. But the real fun comes in experimenting with filters for really unusual effects or difficult photographic projects.

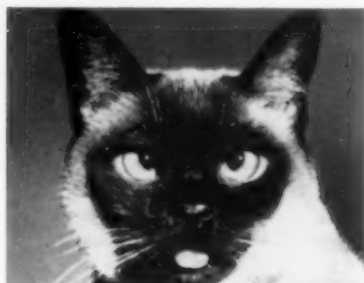
For example, with black-and-white film, a Kodak Wratten A Filter will do wonders in bringing out the texture of architectural stone. A Kodak Wratten G Filter will do the same for brick. An X1 or K2 filter will separate light reds from other colors in photographing colored boxes. A Wratten A filter will lighten up red, orange, or bronze-colored flowers to show the detail. And so on.

Why not add a few new filters to your

kit and get to know what they'll do? A good way to decide which ones is to get a copy of the 50¢ Kodak Data Book "Filters and Pola-Screens." It's packed with information running from basic material on how filters work, through types of filters, to filters used in commercial photography. At your Kodak dealer's.

(If you're just starting out in photography, we suggest you begin your filter exploring with a Kodak Filter Kit. They come ready-made for many cameras, with a basic set of filters housed in a plastic carrying case with each filter in a separate transparent swing-out compartment. From \$6.00.)

## Cat in a coalbin



Take your light meter and set it for 1600. Now take a reading anywhere you like. Say outdoors on a gray day where you might come up with  $f/22$  at  $1/800$  second or indoors on the same gray day which might show a reading of  $f/5.6$  at  $1/100$  second. This isn't dream stuff. If your camera is loaded with the new Kodak Royal-X Pan Film, you can go right ahead, shoot. Never fear, you'll come up with printable negatives.

The exposure index of this remarkable new film, including the usual safety factor, is 650. The meter setting of 1600 omits the safety factor, will give correct minimum exposure with properly calibrated equipment. We've even heard from photographers who used a meter setting of 8000 and still made out.

The way to find out exactly how far you can go with this film is to try it out on your own equipment. Make some indoor test shots at night, without flash. If your camera stops down to  $f/32$  or  $f/64$  and has a very fast shutter, make test shots outdoors. You'll find some

# 2-tone cases

astonishing new capabilities in extreme depth of field with action-stopping shutter speeds. But *don't* expose this super-speed film as if it were ordinary film—or your negatives will be so dense you can't see through them.

Kodak Royal-X Pan Film comes in sheet form in standard sizes from 2¼ x 3¼ up to 8x10 inches. At your Kodak dealer's.

## Baby snatcher

You're all set for a flash shot of the baby whooping it up at breakfast. Looks



good, so you fire. A second later baby pours the glass of milk over the cat. You fumble around for another bulb, get it loaded... and the moment is gone. Frustrating.

What you need at times like this is the new Kodak Rotary Flashholder. Lets you change flash bulbs quicker than you can say Jack Ogilthorpe Robinson. It has a rotating magazine that holds six flash bulbs. Fire No. 1, give the back a one-sixth turn, and you're ready to fire No. 2. When you've fired all six, you eject the bulbs simultaneously, take a carrier disk with six pre-loaded fresh bulbs and click it into place. Then you're all set for another six shots.

The Kodak Rotary Flashholder comes with two bulb-carrier disks, has a new kind of exposure calculator on the back that lets you quickly dial the correct exposure. It's B-C, of course. And there are two models to fit most cameras. One, for \$9.95, fits the Kodak Signet 40 and Duaflex Cameras, and others with Kodalite fittings. The other, for \$11.95, has an ingenious bracket and shoe that attaches either to the tripod socket of

almost any hand camera or to the accessory clip on the top.

See the new Kodak Rotary Flashholder at your Kodak dealer's. Try it out. You'll like it.



## Time saver

Developing a lot of film with only one tank can be both wearing and maddening. It's one prolonged hurry-up-and-wait as chemicals gurgle into and out of the lone tank, taking their own sweet time.

So we suggest a miniscule expenditure—\$2.95—for an extra Kodacraft Roll-Film Tank.

If you shoot with 35mm film, there's the Kodacraft Miniature Roll-Film Tank—also \$2.95—that has two aprons and takes two rolls of film at a time.

The time it takes to go to your nearest



Kodak dealer and get another tank you'll save on your next developing session.

## Test prints for Type C

When you start to make your first full-color enlargements from Kodacolor negatives on Kodak Color Print Material, Type C, here's a handy short-cut to get near the correct exposure. Shoot a good print on Kodabromide Paper 3 *without* the CC filters. Then for the Type

C exposure, give the same time *with* the filters, but shut down the enlarger lens *one-half* stop. This also gives you a handy advance proof, in black-and-white, to judge for composition and pose, before you make the full-color test exposure.

## Better mousetrap



Film clips are film clips, but some are better than others. Recently we designed an especially good one. It's made of corrosion-resistant stainless steel, grips the film without cutting it, has a short bite which won't cut into the picture area, and has a unique one-piece design that lets the clip drain quickly. Kodak Flexo Film Clips are what you ask for. 35¢ each.

## Free guide

Here's a free booklet you really should send for. It's our latest descriptive listing of the many authoritative Kodak publications. Whether you're interested in color photography, Kodak processing preparations, designing a darkroom, industrial photography, lighting, flash photography, filters, lenses, just about anything photographic, this handy booklet tells you what Kodak publication deals with your subject. It also lists and describes the many useful Kodak Data-guides, Photoguides, and Kodaguide Dials. You get your copy of "Kodak Books and Guides" by writing to our Sales Service Division.

## Stains

To turn what could be a catastrophe into a sigh of relief, we've published a 34-page illustrated booklet, "Stains on Negatives and Prints." Tells you how to get rid of all sorts of stains, costs 25¢ at your Kodak dealer's. While you're there, pick up a packet of Kodak Farmer's Reducer for 25¢. Good stuff.

Prices are list. Include Federal Tax where applicable, and are subject to change without notice.

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"I found that the more wonderful America is not only what is tangible and material, but the giving of peace, joy, and security. I found it in the men's faces as they took 'Time Out' from work."—First Prize, Shin Koyama, Tokyo, Japan.



"Like Marilyn—This strikes me as typical of so many Americans; if someone is successful then doing the same thing should also be successful." Seventeenth Prize, Vilis Lopenieks, Blomberg, Germany.

## PSA Contest Marks First Step In Ike's People-To-People Program

At about the time of the Boston Convention in October of 1955, a representative of the Office of Private Cooperation of the U.S. Information Agency suggested to Norris Harkness, (now Chairman of the Photographic Committee of President Eisenhower's People-to-People Program) that something should be done through photography to make the 35,000 foreign students in educational institutions in the U.S.A. more aware of our country and our way of life.

Minutes later, the basic outline of the 1956 Foreign Students Photo Contest was on paper. Only nationals of foreign countries regularly enrolled in recognized colleges and universities were eligible, and the whole idea was to give a new incentive to our young guests to photograph everything in our country. They were urged to send pictures home so that all the world might know exactly how the U.S.A. appears to young, free visitors who could mail their pictures without any interference from Government or any censorship by anyone.

The theme of the contest was "My Impression of the U.S.A.," and the show of photographs with the makers' own captions was to go on tour throughout our own country and everywhere in the free world. Prizes were arranged through the generosity of fourteen American businesses and totalled over \$3,000.

Because such a project fulfills the highest goals of PSA both in the promotion of interest in photography and the use of photography for world peace, it was felt that the contest should be sponsored by PSA. Accordingly, the Board entered into a contract with Norris Harkness, who had been named chairman of the photographic committee of the people-to-people program by which he undertook to handle all details of the contest holding PSA free of responsibility of any kind. It was planned to close the 1956 contest in May of that year, but Harkness' illness postponed the date until late in the fall.

In mid-December, Bob Loken of Life, Bruce Downes of Popular Photography, and Don Bennett of PSA Journal judged entries from 93 colleges and universities sent in by students representing 39 foreign countries. They chose 74 prints for the show coming from 59 students in 42 institutions of learning and nationals of 26 different countries.

To obtain so wide a distribution of information about the contest publicity releases had been sent to most of the country's newspapers, but the greatest reliance was placed on the cooperation of the members of the National Association of Foreign Student Faculty Advisers. Officers of the Association gave generously of their advice and made the mailing list of their members available. Entry blanks and



"Only country in the world where a senior in college (my classmate) would work as a gas station attendant." Eighth Prize, Pedro Julius Meyer, Mexico City, Mexico



"Barbecue Lunch—American hosts make students of all countries feel at home." R. Habibollah Djajaminata, Bandung, Indonesia.

*A contest sponsored by PSA but not for PSAers was the first definite step in President Eisenhower's People-To-People Program. It marks another facet of PSA's international relationships. Pictures were judged with their captions for story value. Life Magazine devoted ten pages of its international edition to the pictures, two pages of the domestic edition.*

bulletin board posters were sent to each of them, and from the comments of the students and the widespread interest in the contest, their cooperation was enthusiastic. It is greatly appreciated.

After the judging, telegrams were sent to the successful entrants requesting their negatives which were then turned over to Pavelle Laboratories for the making of 8 by 10 publicity glossies and the mounted exhibition prints. Pavelle Laboratories, through the fine patriotic spirit of Mr. and Mrs. Leo Pavelle, has given five complete sets of mounted prints to the Photographic Committee. Again the Society is happy to express its gratitude.

On February 25, through the cooperation of the Editors of Life, this first show went on exhibition in the Reception Center of the Time & Life Building in Rockefeller Center as the first public event in the People-to-People Partnership proposed by President Eisenhower at his White House Conference in September. The guest list to the cocktail party marking the formal opening of the show included the Ambassadors to Washington and to the United Nations of the countries represented by the photographers whose work was accepted by the judges. The party was given by Time & Life to whom PSA is deeply grateful.

The nineteen prize-winning prints were exhibited at the

"Outdoor Living For The American Family—A typical arrangement I have seen all over New York State." Third Prize, Seweryn Wohlfeller, Jaffa, Israel.







### Foreign Students, (cont.)

Washington International, IPEX, and the entire show went on exhibition in the rotunda of the Ford Motor Company in Dearborn, Michigan, on April first. Also on that date, TWA hung the complete show in its Paris Offices on the Champs Elysees.

The Photographic Committee of the People-to-People Program, whose PSA representative is Victor Shimanski, will repeat the Foreign Students Photo Contest in 1957 with a closing date of Columbus Day, October 12. To be billed as "Portrait of America-Chapter 2", it is expected that this second competition will be larger than the first, and that the prize list—now in the making will be even more important.

At the Washington meeting of the Board of Directors the following resolution was authorized:

"Whereas, the cooperation of both the management and the editorial and business staffs of Time & Life, Inc., has contributed so much to the value to the People-to-People Program through their enthusiastic support of the PSA Foreign Students Photo Contest,

Be it resolved that the Photographic Society of America express its gratitude to Time & Life, Inc., through an appropriate communication to Mr. Henry R. Luce."

"An American Farmer—I was amazed at the well-being of the American farmer—his pride, confidence and ambition. One I met in Durham gave a particularly strong impression." Sixth Prize, Tadayo Hashimoto, Tokushima, Japan.

## DO's and DONTs in Shooting Color

By David A. Murray, APSA

*Anyone who has seen Dave Murray's creative work in color recognizes a touch of genius in his artistry. Here is no button pusher, but a man who plans every step of his creations. His still life work, in particular, is the kind that will win over one who doesn't care for still lifes!*

In shooting color, we must decide what makes a good color slide, and we must realize the similarity of a good black and white print to a good color slide.

In black and white, we must have good composition, the same applies to color. In black and white, it is necessary to have interesting subject matter, the same applies to color. Also in black and white, it is essential to have a good range of tones, from a strong black, throughout the middle tones, consisting of the various gray shades to a pure white, and in color we look for true colors, proving the similarity of black and white to color.

Many causes in shooting color will give poor results, among them being, outdated film, film that has been subjected to damp or wet conditions, and the same applies to film that has been exposed to heat, such as film that has been left

lying in the glove compartment of an automobile, in the heat of a hot summers day.

In taking color pictures, it is essential that we try to carry out color harmony, by color harmony we mean the use of colors that will blend together, and not carry any discord to the human eye.

Sometimes, of course, we can help the color along thru the use of filters, in any case especially when working outdoors. Filters I personally feel are a must, and everyone should learn to use them in order to achieve properly balanced color. One of the most common and certainly the easiest filter to use, is the Eastman Kodak Skylight filter, and for anyone who does a lot of outdoor work, using Kodachrome daylight film, they will be perfectly safe in placing a Skylight filter in front of their lens and leaving



it there. There is no compensation required for this filter, and it can be used for practically any work done outdoors, regardless of subject matter. The principle values of the Skylight filter are, that it will tend to eliminate a good deal of the bluish cast so often found in color pictures taken outdoors, it will also cut down on the blue haze that is so often found in the vicinity of mountains, or in high altitudes. Of course the Skylight filter should never be confused with the Haze filter, which is no longer manufactured by Eastman Kodak, the Skylight filter being an improvement over the Haze filter, therefore it wise when purchasing this filter, never to allow a photographic dealer to convince you that a Haze filter is just the same as a Skylight filter, this is not the case.

#### **Pola screen**

The Pola screen is another filter to have handy, and happens to be one of my favorites for working outdoors. This filter is excellent for cutting down on bluishness as well as haze. Color will be much warmer, for instance reds will become richer, yellows will assume a golden color, and green will take on a much more natural rendition. In addition to color correction the Pola screen can be used to dramatise the sky and accentuate clouds, simply by rotating the screen in front of the lens. Almost any color blue in the sky can be achieved, from a pale blue to a deep indigo blue. However we must be careful not to overdo the sky tones, otherwise our color of the sky may become a bit fantastic. Inasmuch as the Pola screen cuts down on the amount of light passing thru the camera lens to the film, we have to compensate for this by allowing one and a half to two more stops in our lens opening.

The third filter which I recommend, and this one very strongly, is the 81B. This filter has a yellowish tinge to it, and is used to warm up the color of scenes that have a cold look to them. The best time of day to use this filter, if there is a bright sun overhead, is between the hours of 10am and 3pm. This period is when the sun is usually directly overhead, approaching or leaving its peak for the twenty four hour period. Naturally between these hours the light becomes very cold, and we compensate for this by using the warm up filter, the 81B. However do not feel that it is necessary to have cold sunlight in order to use this filter, on the contrary a damp overcast day is an excellent time to use the 81B. While the color on an overcast day may look good to the human eye, our color film sees it differently. There is a good deal of blue haze in the atmosphere of an overcast day, and inasmuch as color film is very susceptible to blue we can overcome this fault by using the 81B to give us better color correction. No compensation is required.

#### **Create pictures!**

During these days of so much competition in the color field we continually hear the cry that there is nothing new left to photograph, alas this is not the case, there are still many ideas to be thought up and it only takes the person behind the camera to think of them and carry them out. Take John Walker and Amy Walker of New York City, who have come out with more ideas in the past two years than a lot of people have thought of in the past fifteen. Bob and Edna Goldman of Long Island, with their ideas on color harmony, and getting in close with your camera. Yes indeed pictures are everywhere, but we must use our minds to create them as well as see them. Also many pictures have appeared in past years in black and white which we have never seen in color, this is something to think about. Of course many people lack that little spark of imagination that so many others have, and must recourse to copying the work of others. That is alright providing that the other

fellows work is going to be improved upon, but unless the ability is there to do a better job than the other fellow, it should be left alone. In other words do it better or not at all.

#### **Look around a bit!**

Quite often we may come across subject matter that looks as though it might have possibilities of giving us a good picture, and accordingly our camera is set up. From the point of view as first seen in the viewer of the camera, it looks good. However I have found that after the first view, sometimes by moving around to a different angle, or moving in closer to the subject matter, greater possibilities may be found and in the event that we do not find anything in the change of camera position, then we can always move back to our original position.

Some of us tend towards the taking of pictures outdoors, while others prefer to do their shooting indoors, and so many of the outdoor workers make the mistake of waiting for bright sunny days to take their pictures, under the assumption that this is the only and best time to shoot color, and some bright sunny morn as they look out of the window and see a brilliant sky overhead, with big fleecy clouds floating past, they think to themselves what an ideal day to go out and shoot color completely forgetful of the fact, that probably at the same moment, nine hundred and ninety nine other camera bugs are thinking exactly the same thing. But it is entirely wrong to assume that bright sunlight is essential for the taking of good color pictures outdoors. On the contrary, a good many of the loveliest pictures taken outdoors, are taken in the rain, mist and overcast skies. Pictures taken under these conditions, will give you beautiful soft colors that could never be duplicated in bright sunshine. So some one of these days with soft mist or light rain, go forth with your camera to find a completely new world in color.

For those of us who enjoy working indoors, regardless of whether it be portraits, still life or flower studies, the whole secret lies in complete control over the lights. This is something that comes only with practice and more practice. Only when this has been achieved can we hope to master the secret of good picture taking indoors.

### **Some Filter Tips**

Here are a few tips about filters aside from the creative and corrective aspects. The cheapest way to experiment with filters is to buy them in the form of gelatin foils. These can be cut to fit your adapter rings by cutting through the tissue paper and gelatin together. Avoid handling the gelatins as much as possible, then only by the edges. In fact, small tongs or tweezers are a recommended accessory.

Practically all the corrective filters are gelatin foils, some of them cemented in glass. They may fade somewhat with extensive use. It is good economy to change foils every year or so, glass-mounted filters about every three years. Solid glass, dyed-in-the-mass filters cannot be relied upon to match the foils in both transmission and color balance. They may, in one batch, but the next may match only one characteristic. Solid filters should not change much over the years so if you have good ones, hang onto them!

Up until a few years ago corrective filters were designated CC- followed by a number. The Wratten series have been changed to the 81 and 82 series. There are *printing* filters designated CC-00-X, the number being a decimal denoting density, the X denoting color in the primary series R.G.B and M.C.Y as well as neutral density. Don't use the printing filters on the camera. Don't use the old series either, they may have deteriorated in the dealer's drawer.

Dave didn't mention another important use of the Pola screen—to control reflections. You can skim some or all the reflections (See *Filter Tips*, p. 40)



## Model Shoot On A Shoestring

By Virginia Jones



Does your club need a 'shot in the arm'—a different kind of program which would get all your members together and give them a chance to use those cameras and get some good pictures? You'd like to—but the club budget won't stand it?? Then try what the Des Moines YMCA Camera Club did with an expenditure of just \$5.00.

The 'shoot' was held in the YMCA auditorium on a Sunday afternoon from 2 until 5:30 P.M. This is not the regular meeting time of the club, but Sunday was picked in order to draw most of the members on a free day.

One club member, and three of the town's professional photographers loaned the club seamless paper for the models to pose against. (Remember those busy backgrounds!!) Various settings were placed around the room, far enough apart to avoid a 'bottleneck' for the photographers. The club floodlights were used, as well as many members bringing their own down for the day.

For the lack of funds to buy props and pay model fees, we called upon the local florists, display companies and members to lend us what was needed. In return, they would be given publicity in our club bulletin and by cards placed at the points where their contribution was being used. Every merchant asked, agreed without hesitation! Six Des Moines florists sent beautiful flower arrangements. Several were in lovely and expensive bowls, and all they asked was that the container be returned to them. These were placed about the

*Like to stage a model shoot? Afraid of the cost? This club ignored the cost and went in the hole for five bucks for an afternoon of busy fun and pictures. It seems a little native ingenuity and thinking can be substituted for the bankroll you don't have. But read on.*

room with the proper background material, also loaned by the florists. One sent an expensive pair of figurines, asking only that they be handled carefully and returned to them. Display companies sent along various props to be used in still life and table top set-ups. We had more than enough to fill our space.

The drama department at Drake University, which is located in Des Moines, was contacted and our idea was presented to the teacher. Did she have three girls of different coloring who would consent to act as models for the day, and in lieu of a model fee, accept pictures of herself which would be taken by club members. Why did we contact the drama department?? These girls are used to being in front of people in plays, etc, so they would no doubt be at ease in front of a group of people such as we would have. We got three very lovely girls in answer to our request, all very anxious and thrilled at the opportunity.

The girls were interviewed by the Program Director of the club, (A woman!) and instructed as to what type clothing to wear for best results. Black net opera hose (borrowed), a black leotard (which the girls use at Drake in their Modern Dance class) and red satin pumps were worn by one lovely brunette. She later changed into black Toreador pants and striped Italian blouse, and still later into a beautiful red evening dress. Another lovely girl, a blonde, wore one of her dance costumes and posed in various modern dance positions. Yet another, a brownette, wore a nautical outfit and later changed into her evening dress. Our youngest model for the day was a teen ager from one of the high schools. A charming and natural girl who was quite a success with our members. In keeping with her age, she wore a simple peasant blouse and full skirt (plain color remember) and later changing into her fluffy, emerald green net evening dress, which was outstanding with her brunette coloring. We must keep it simple, and yet colorful enough, keeping in mind that we have movie and color shooters as well as our B&W devotees.

Where did we spend our \$5.00?? We had to 'rent' our palm tree, and buy enough bamboo paper for our 'southseas' set-up. We had a tropical scene complete with palms, bamboo hut and the grass was loaned to us by a member whose business used imitation grass at the State Fair to show their farm machinery on!!! All we needed was the tropical breeze to complete the setting—and we got a lot of that from the members!

We have around 50 members in our club, and they were all there plus some guests, making a total of around 100 people. They all had the time of their lives with the many varied subject matter to shoot, checking light readings with one another and in general just enjoying a wonderful afternoon.

We had competition on the results at a later meeting and it was amazing the good things that came out of the days shooting. Portraits, glamour shots, table tops, still lifes and lots of good candid shots.

We heartily recommend this type program to all clubs and in particular the small club with a small budget!



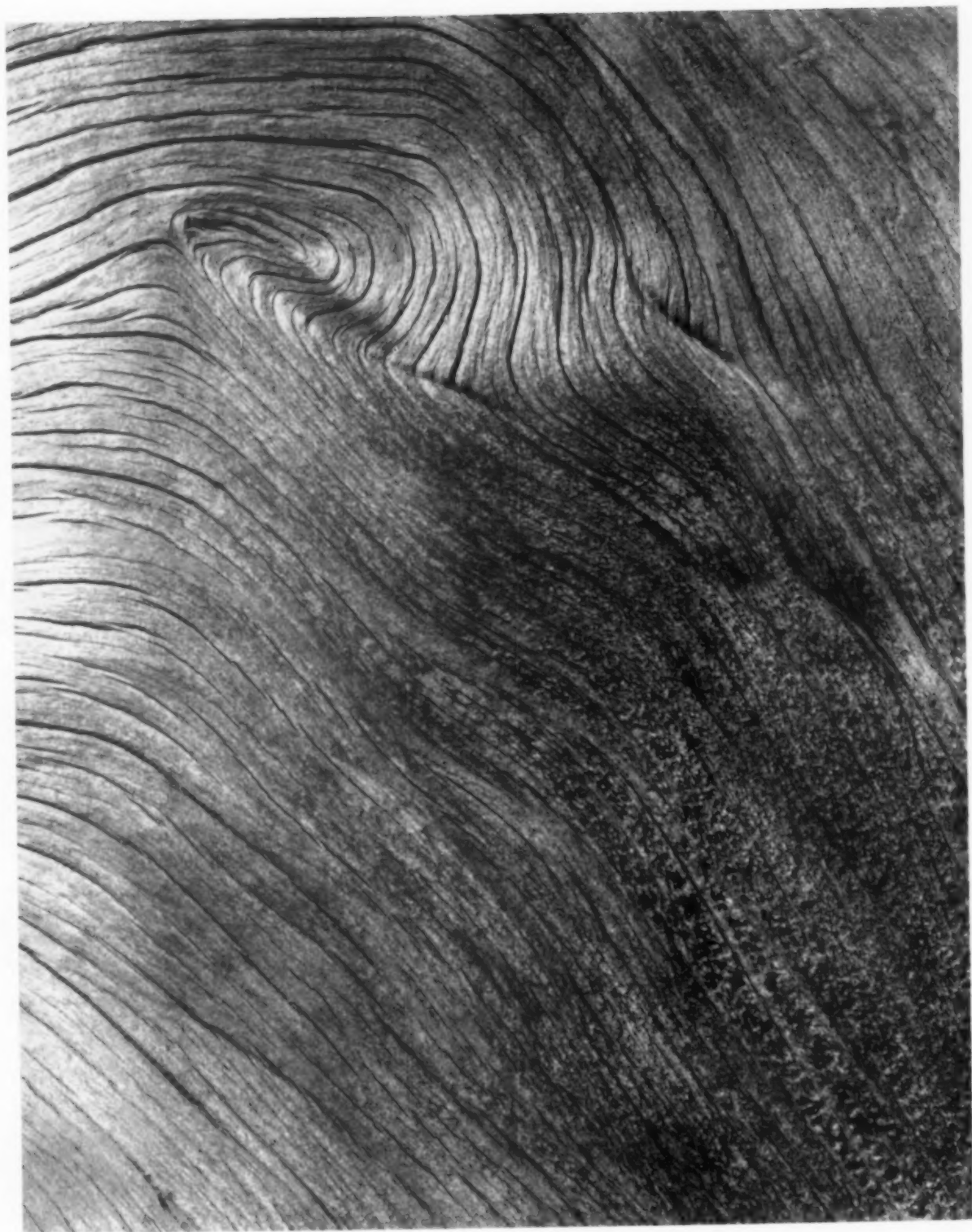
Above: "Betty" by Dr. Burton H. Knouf

Opposite page, top: The "studio" by Henry Tyler

Lower: "Betty" by Virginia Jones

Below: Model Jan Dunlap under fire, picture by Dr. Knouf





### Convolutions

The image was photographed on a 4 x 5 negative and enlarged in printing to approximately its original size. To include more in the composition would destroy the rhythmic flow of lines. This was the best the subject had to offer. To enlarge the existent image in the

making of the final print would produce a gross image with an especial loss of the tactile quality in the photograph. The picture has no "carrying power" fortunately. The viewer must get up to within touching distance to feel and see it.





Weeds No. 1

This type of subject matter, rich in pictorial possibilities, must be presented in something close to its original size to prevent the "monster" effect and preserve the satisfaction of finding what is exquisite in small objects. Being decorative in nature and with great impact it can be enjoyed at any viewing distance, in spite of its small size.

## Do NOT Make Them Big, Blue and Glossy

*The Author, who made all the pictures for this article, points out that prints need not be huge to be good, that such greats as Weston, Adams, Strand, Stieglitz and Cartier-Bresson seldom make a print larger than 8 x 10, yet receive wide critical acclaim. He suggests that the subject might have something to do with print size, offers the two prints here as proof. Open the pages and stand ten feet away.*

*Convolutions, with its delicate texture is lost, Weeds still carries. Baskets on the following page will carry in any size. He says "Earle Brown had a fine article (BB&G) but I think the other side of the coin should be presented." Here it is.*

By Eugene Kibbe, APSA

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### Baskets

Here the print could be much larger and still tell the story. However, the negative image was small and further projection would destroy the photographic qualities of textures and detail delineation, which is much more important than sheer print size.

## *Do NOT Make Them BIG, Blue and Glossy*

(See page 26)

In a recent issue of the *PSA Journal* I read an article on making them, "big blue and glossy". This article is very interesting and informative and no doubt many successful exhibitors have followed this formula in amassing impressive salon records.

Among my most treasured possessions is an original of one of the most successful glossy, blue, 16 x 20 prints ever made. I refer to Michael J. Roll's "Winter's Eve". Quite a few of my own exhibition prints have been "big, blue and glossy" (and very successful, too). But good as these prints might be they would be much better if much smaller, less blue and unferrotyped although on glossy paper. This opinion holds true, equally of course, for most of the other hundreds of "big, blue and glossy" prints I have had the pleasure or dismay to behold in the last twenty years as an exhibitor, judge or just plain visitor of salons.

If it is the purpose of photographic salons to exhibit photographs that pretend to be art rather than an assorted collection of work by camera hobbyists, then certain criteria must be observed in conducting these exhibitions. Superficialities such as sheer size; initial, poster-like impact or print color or surface which may not be compatible with the subject should never become the *sine qua non* of acceptance. Unfortunately, this is too often the case. What is essentially good or best in photography and how it is applied in producing the print should be more pertinent to their selection.

Prints are not easier to see because they are large. The art lover or patron adjusts his distance in funding any work of art according to its size and the peculiar qualities of the medium. Inasmuch as photography's forte is its ability to delineate fine detail and embody exquisite tonal values and textures it should be viewed very closely for utmost appreciation. In this respect photography is much closer to etchings, lithographs, etc. than most painting. Some of the finest, most valuable prints in existence today are tiny etchings of Rembrandt. Size, quality and worth are not synonymous. From a technical standpoint the production of large prints of fine quality are almost impossible to achieve by methods available to most salon exhibitors. I have yet to see a single example of really first rate tone and texture delineation or print definition realized in any 16 x 20 print hanging on a pictorial salon wall. Those who feel smug in this respect should make a direct comparison of their work with an original 8 x 10 of Ansel Adams or Edward Weston, for example. Who can, for instance, obtain a maximum of 1/800 in the case of a 4 x 5 negative or 1/1800 of an inch circle of confusion in a 2 1/4 square negative and furthermore carry this over onto a 16 x 20 print in which case the sharpness is barely adequate.

As far as impact in the large print is concerned we are

being beat over the head with it. What is the matter with subtlety? Do we have to scream, rant and rage? There is a lot of impact in T. V. commercial, in a neon sign or a high billboard but this does not pretend to be art. One of the finest, if not the finest qualities that can grace any picture is the quality of infinity, that illusive something that makes it possible to live with something without it becoming 'old hat'. This is a quality in art that makes it timeless, constantly rewarding, always meaningful. There are many qualities in a picture as important, some more important than impact that get scant attention.

Having lived with photography a long time I think the purpose of black and white photography can best be presented in a neutral tone rather than an obvious cold or warm color. While in some instances, such as snow and sea scapes blue might be permissible its flagrant use for all subjects is undeniably bad taste. The color of photographic images obtained on the average paper with standard development is rarely acceptable so that some slight toning is essential but this should be done with taste and discrimination relevant to the subject matter and the mood of the picture. What is needed, more often than not, is a very slight tone to cool the image while retaining a basic black-and-white quality.

While preferring a very smooth surface paper, with a sheen, for most of my own work I find little necessity for a glossy surface print in creative photography. My own experience indicates that by using a paper designated as glossy and drying it without ferrotyping I retain within a whisper the brilliancy of the glossy print without the sacrifice of other very desirable qualities. I think that most photographers will find non high-gloss surfaces esthetically more pleasing, easier to look at under various types of illumination and less subject to surface damage in handling.

Certainly the matter of size, color or surface of a print must be left to the discretion of the photographer producing the picture. It has been my purpose here to point to some of the more enduring, intrinsic qualities of photographs in the hope that the beginning pictorialists, the seasoned exhibitors and even some of the judges will take another long look at the 4x6, the 5x7 the 7x9 print.

As I finish this paper I listen to the C Major Quintet of Schubert. Here, in this work, this modest man, with a minimum of musical fanfare, has created one of the loveliest, most enduring musical compositions ever conceived. It is not big, it is not loud and it is not brassy but it is worthwhile music.

Prints need not be "big, blue and glossy" to be worthwhile photographs.

# Scene Transitions

## *as a part of movie editing*

*The amateur is severely handicapped in making transitions because the most effective ones are made in the laboratory. Professionals long ago found that perfection in timing could not be achieved in the camera, yet their facilities are available to few amateurs. Here are some ideas wherein ingenuity has overcome the handicaps, the field is broad and is limited only by your ingenuity.*

By Ira B. Current, APSA

The element of time is a principle ingredient in a motion picture. When the processing laboratory returns to us a 100-foot roll of 16mm movies, it lasts about 4.2 minutes when projected on the screen, and each scene lasts about 7 to 10 seconds if we have followed the manufacturer's suggestions. But this may represent about all of the thought and arrangement we gave to the roll, unless, of course, the entire footage had been exposed by rigorous adherence to a pre-planned script.

By editing, however, we arrange the parts of the motion picture, and insert the time ingredient in a planned way. How we handle this ingredient will determine the success or failure of our adventure.

We will assume that the timing of the action itself before the camera has been properly taken care of, and the lengths of the scenes are sufficient to give us complete freedom of scene duration choice. With this assumption, our first control of the time element is the length of film we allow for each scene. Next is the length of the scenes relative to one

another, or rhythm; and the last refinement is the length of combinations of scenes, and their lengths relative to one another. Up to here our transitions from one scene or group of scenes to the others may be by means of "straight cuts", and the time represented by the film is the same as the actual time it takes for it to run through the projector.

By more careful cutting of the scenes it is possible to give an implied time that is different from this actual running time. For example, Hector is observed in a scene, several yards distant as he enters the frontier town. Our camera does not dwell on him as he comes down Main Street to enter the bank, but, instead, we cut to a close-up, or medium close-up of him riding down the street, perhaps insert a scene that is relevant to the plot or action, but which does not include our star, and finally cut back to him as he enters the bank. The whole action would actually take 60 to 120 seconds, but we have condensed it to 15 seconds or less. This is the simplest kind of transition, obtained on the editing table, without resorting to any other device. However, it does depend on adequate footage, and some other "dodge" often becomes necessary if the editor finds the required "footage" lacking.

Our action could have been condensed, or the passage of time indicated by a lap-dissolve from Hector's appearance scene to the scene showing him entering the bank. However, without laboratory facilities this could not be done as an afterthought, and in many of the amateur cameras it cannot be handled at the time of shooting, even though planned. The cutting method referred to in the above paragraph is apt to be more interesting to the observer, and represents a more difficult but more refined technique in the art of motion pictures.

Sometimes the "swish pan" may be substituted for a lap-dissolve. In this transition, the camera is rapidly panned at the conclusion of the first scene, and rapidly panned into the second scene, the splice being made in the midst of the two pans. This type of transition is usually thought to imply the transfer of place, rather than of time. In other words, it carries the viewer from one scene to another already in progress. For this reason it is not usually a good substitute for the lap-dissolve when a time change is to be felt.

Longer elapsed time may employ the slow lap-dissolve, but preferably this is indicated by the fade-out and fade-in, which may be accomplished by stopping down the camera lens if the illumination is such that the scene is photographed at a relatively large lens opening.

Fades may also be made by means of a fading glass in front of the camera lens, a graduated wedge that is clear



Iris from a still lens mounted on a Cine Kodak A.



at one end and dark at the other. By moving the wedge in front of the lens so that first the clear area covers the lens, then gradually the dark area, a fade-out is made. The fade-in is made by reversing the procedure.

Cameras equipped with a variable shutter are well suited to making of fades. Fades may also be made with a black dye, and when it is intended to do this, a rig similar to that shown in figure 1 should be employed. The end of the film which is to be faded is passed over a small sprocket, and advanced frame by frame by the notched wheel that turns on the same shaft. Frame line adjustment with the surface of the dye solution is accomplished by means of adjusting screws on the upright shaft so that the surface of the dye coincides with the frame line. The film is lowered a frame at a time according to a predetermined schedule computed by conducting experiments with a scrap piece of film representing the material to be faded, until the desired type and length of fade is secured. When the last frame of the fade has been in the dye for its proper time, the entire strip is withdrawn and rinsed briefly, followed by sponging to remove excess droplets before being allowed to dry.

Typical times for each frame in the dye solution might be something like the following, beginning with the first frame immersed: 30 seconds, 30 seconds, 25 seconds, 25 seconds, 20 seconds, 20 seconds, 15 seconds, 15 seconds, 12 seconds, 10 seconds, 9 seconds, 8 seconds, 7 seconds, 6 seconds, 5 seconds, 4 seconds, 4 seconds, 3 seconds, 2 seconds, 2 seconds, 1 second, 1 second.

The first frame in the dye was immersed for a length of time equal to the total of that given to all of the frames. The second one was immersed for its time plus that of all of the remaining frames, etc.

Dye fades may be made by immersing the film continuously, but they are generally not as neat as the step-type fades, and it is more difficult to compute the length of time that various parts of the film should be immersed.

The iris-in and iris-out, in which the scene opens as a gradually widening frame, or disappears as a gradually narrowing frame may be used in place of the fade. This is one of the oldest transitional devices, and may be thought of as punctuation for sequences of events, or episodes, rather than time changes. It may be used to represent transition in space. Some later 8mm cameras are equipped with built-in iris devices which produce this effect very well. An iris for any camera may be constructed from the iris of an old still camera lens. Figure 2 shows such an iris fitted to an old Cine Kodak Model A camera. There is a lot to be said with the old iris effect.

The "wipe" effect is often used as a time transition, and as a space transition. Simulated wipes may be made by the amateur by sticking a piece of black scotch tape diagonally across a spliced pair of scenes. The first scene is wiped off by one edge of the scotch tape, and the second scene is wiped on by the other edge. At the splice, the scotch tape completely covers the width of the projected portion of the film. Care has to be taken to make sure that the scotch tape does not cover the holes perforated in the edges of the film.

True wipes are out of the reach of the average amateur, but they may take all sorts of familiar forms, extending from the straight edge line which wipes on the new scene as the old one is removed, to jagged lines doing the same thing, ever widening circle, stars, or ellipses, or steps—almost any form possible from the imagination. These wipes are usually employed as novelties, and usually bring more attention to the transition than to the picture.

All of this brings up a thought of caution: successful transition effects should not bring attention to themselves, but should subordinate the cinema art without being apparent to the observer. Perhaps this explains why a good edited sequence such as we described at the beginning of our article is usually much more artistic than the obvious devices that



Fades with dye. The detent wheel on the sprocket makes it easy to dunk exactly one frame at a time.

may be employed. This type of transition does not bring attention to itself, but may even contribute to the dramatic action.

Other forms of transition enter directly into the cinema and are limited only by the imagination of the cinematographer in their concept. One of these may be used to illustrate: Jed is hurrying across the continent to meet Judy who is travelling in the opposite direction to meet him. After picturing him driving his car we cut to a close-up of the revolving automobile wheel. From this, a cut is made to a locomotive wheel, revolving, framed the same as the automobile wheel, then we cut to Judy riding in the train.

All kinds of devices may be employed in a similar fashion. I remember one where a man drove his car through a red light to crash into a truck at a busy intersection. The next scene dwelt on the red light, and then cut to the flashing red light on the ambulance as it carried the injured man to the hospital. A lot of time condensed into a few seconds, but then we got on with the rest of the show!

The type of transition to be employed requires judgment. We have suggested types to suit various conditions, but the exact treatment will be governed by the effect that the cinema producer wants to achieve with the subject matter he has at hand. We say that the transitions should not call attention to themselves, but there may be occasions where this is just exactly what the producer wants to do.

So, who are we to be laying down the rules? Amateur movie makers should be absolutely free as to the way they wish to express themselves with the movie medium. In this way the art will advance, and the David Griffiths and the Robert Flahertys of tomorrow will be made.

(Editor's Note: The duration of transitions is as important as the duration of scenes. Many do not realize that an effect of only six or eight frames duration can be used, *even at sound speed*. In fact, the masked wipe (which is not really a wipe but a moving black-out) is much more effective if it takes no more than a half second on each side of the splice. In any case, remember the cardinal rule of good editing: Never use an effect to show you can do it, use it only to advance your story.)

# PSAers Visit Cineclub Ferrara, Italy

By Sal Pizzo



On the Saturday afternoon of Nov. 3, 1956 we rolled into the picturesque old city of Ferrara, Italy. Tullio and Rose Pellegrini and my wife Nadine and I had come as unofficial ambassadors of the PSA Movie Division. Our purpose was to meet the members of Cineclub Ferrara PSA, to present a show of our American films and to see some of the work being done by this very active Italian movie club. We were not prepared for the royal welcome we received.

Dr. Piacentini of the Ferrara club had engaged rooms for us at the plush Grand Hotel. Later that evening he and a delegation from the Cineclub arrived at our hotel to take us on a stroll through the main section of the city. Our walk led us past the historic Castello Estense, the only castle in Italy that has a moat well-filled with water. It was once the residence of the Ducal family of Estes, rulers of Ferrara during the Renaissance.

After an aperitif, we were led to a deluxe restaurant where more members of the Cineclub awaited us. Fortunately for Nadine, the only non-Italian speaking member of our party, one of the Ferrara club members spoke a fair brand of English. Our hosts made sure that Prof. Bolognesi (with his English) was seated next to Nadine. The meal that was served us would have done honor to visiting royalty. Indeed, so attentive were our hosts to our slightest wishes that we began to feel a little like visiting royalty ourselves.

The films were scheduled to be shown that night in a large hall on the top floor of Dr. Piacentini's huge, modern shoe factory. This well-equipped room is often used for special shows in place of their regular downtown meeting hall in order to eliminate much of the red tape connected with the presentation of a show in a rented auditorium. An impressive array of movie equipment was on hand, including two Ampro sound projectors, built-in speakers, portable and stationary screens, transformers, etc.

Before the show we four Americans were presented to the audience and the Italians added another gracious gesture to the already long list. Huge bouquets of yellow roses were presented to Rose and Nadine, while Tullio and I each received beautiful engravings of the Castello Estense and the Cathedral. The following day when we asked for our hotel bill we were informed that it had been paid in advance by our hosts.

The program was a long one. It included "Elyra" and "The Fall of the House of Usher" by the Pizzos, "Eye To Eye" and "San Francisco" by Pellegrini, and the following films by Cineclub Ferrara: "Un Cuore E Una Tinaglia," "Nozze D'Argento," "Incontro Sul Fiume," "Ferrara" and "U. S. A."

For the presentation of his films Pellegrini had prepared an Italian narrative. During projection the volume was cut off on the sound track and the narrative was read into a "mike". For the Pizzo films, however, the problem was not so simple. Since so much of the mood in both films depends on the quality of the voice and because of lip-sync dialogue, especially in ELYRA, we felt that an impromptu translation would be worse than no translation at all. We chose the following method to overcome, at least in part, the language barrier. Before each of our pictures the audience was in-

formed briefly of the scenes they were about to see. The story was outlined for them without disclosing the ending. It is true that the element of surprise was somewhat destroyed, but at least the Italian audience had some idea of the content of the films. This method proved to be quite satisfactory.

Italian movie club audiences are different from our own home grown variety. They enter completely into the spirit of the film and actually live the scenes as they watch them on the screen. They utter sharp gasps at some unexpected turn of events, suffer audibly through the tragic sequences, and are quick and whole-hearted in their laughter at humorous incidents. If they think that some effect or transition has been well done they burst into spontaneous applause. It was quite an experience for us to see the reaction of this Italian audience to our American films.

We were truly impressed with the quality of the Italian films shown that night. It was a revelation to us that so many fine pictures could come out of a club that has been in existence for a comparatively short time. The Cineclub Ferrara was organized by Dr. Piacentini four years ago. He was immediately elected president, a position which he still holds. In that short time Dr. Piacentini and his able staff, including Signori Zecchi, Santini, Pecora, Sani, Prof. Bolognesi and Engineer Schiesari, to mention just a few, have moulded the group into a top notch amateur movie club.

Besides numerous other trophies won in various competitions the Ferrara club has the unique distinction of having received two PSA Best Ten Awards in 1955. In 1956 they entered five films in the Montecatini (national), La Spezia (national), Cesena (international), and Cannes (international) competitions, and were honored with seven awards. As if that weren't enough of a record for one year, the Cineclub was also voted the most outstanding amateur movie club in the Republic of Italy.

Because of the high cost of film here, it is imperative that none of it be wasted. The Ferrara movie makers plan their pictures very carefully before exposing one precious foot of film. Although many of the members turn out good films individually, the most impressive work is done by the club as a group project. The directorial duties are usually handled by Signor Ezio Pecora and Signor Massimo Sani.

Since most of their films require expert characterizations, they make good use of the services of the members of a local little theater group. The Cineclub's mature approach to movie making could well serve as an inspiration to the average American movie shooter. These people have something to say and they refuse to press the trigger until they have found the best way to say it. When they handle comedy it is real humor and wit, not the slap-stick farce so often seen on amateur screens back home.

The warmly human qualities that were so evident in Italian professional pictures of the post-war era can still be seen in the productions of Cineclub Ferrara. No man can put into a picture more than he himself is capable of feeling or understanding. Therein, I believe, lies the secret of the Ferrara club's success in movie making. They are an intelligent, mature and serious group. They know what they want to say and you have but to see their films to realize how well they say it.



The Tide Rolls In

M. M. Deaderick



A Little Nude

Charles G. Hess

from  
the  
24th  
Wilmington  
International  
Exhibition



Ginger

Walter J. Bone, Jr.



Welder

Ted Laatsch



Industrial Scene

M. M. Deaderick

# Au Revoir to "Gigi" and Portrait Pointers

## Basic Lighting Series III



As announced in March, this, the twenty-second appearance of Portrait Pointers, will terminate the series. This bi-monthly feature of the Journal began in April, 1953, although I had previously published it in a more informal form for members of PSA's Portrait Portfolios.

The aims of this series have been very well defined. They have been to stimulate greater interest and proficiency in portraiture—pictures of people, if you prefer the expression. Broad in scope and approach, I have tried my best to make these articles as appealing to the greatest number of PSAers as possible. I hope that I have been successful.

In nearly four years, fifty-four pages of type and pictures have been devoted to these objectives. Theoretically, a task such as this is never completed. Nevertheless, I now feel it is time to take a breather in order to evaluate the effectiveness of my endeavors.

Naturally, the Journal will continue to publish articles on portraiture. Some, which have been in preparation for Portrait Pointers, should appear at an early date.

Portrait Pointers has been an co-operative effort. It has only been made possible through the contributions of over thirty outstanding photographers, both amateur and professional. To these, who have so ably assisted me, I offer my sincere thanks.

When last seen, Gigi was not in Paris but in the September issue of the Journal. The final print of that sequence, shown here at #1, was made with four portable lights: main, fill, hair and background. It graphically reveals the effect of illumination derived from one of innumerable lighting arrangements.

For instructional purposes, this print is a straight enlargement without any attempt to bring tones into proper balance. Its high contrast will be objectionable to some. Fortunately, photographers have many corrective controls at their command to rectify such shortcomings. Some of these, which are performed during print-making, may prove sufficient. In more stubborn cases, manipulations are made on the negative or print itself. Let's see how we can improve this portrait of Gigi.

In #2, we see a slightly larger blow-up from the same negative used in #1. To bring about better tonal balance during printing, the right side of the face has been "dodged" (holding back light) and the overly-bright areas of the forehead, background and sweater have been "burned-in" (given additional exposure). Undiluted warm developer has been applied with a cotton swab to places which needed further strengthening. Spotone has been used on the print, where necessary, and the catchlights in the eyes rearranged for the sake of clarity and effect.

There is no doubt that this portrait is an improvement over #1. It illustrates what simple corrective measures can accomplish. Any skilled amateur can continue such controls from this point, *ad infinitum*, should he so desire.

A photographer without a sense of humor is a pretty dull being. It is in style to take pot-shots at the salon judges, so the picture at #3 represents my little joke. It is often said that juries like "impact" so much that they will only accept prints which will knock them out of their chairs. Hence, their taste in portraiture runs to Gargantuan heads, even parts of heads, peering out of the confines of "a little ole" sixteen-twenty. They have impact with a capital "I". There is no denying this and if this is the requisite of a salon portrait, so be it. But as my concern in portraits is for personal use and not for exhibition, I feel that it is only fair to pass on these words of caution. Remember, when you make these big blow-ups, that the greater the magnification, the easier it is for viewers to see the mistakes of the photographer and the weaknesses of the subject.

To make #3, it was necessary to substitute a 2" lens for the 3½" normally used. However, in my Automega B-3, condensers need not be changed. The same controls to make #2 were again used for this print. For the technically minded, from Gigi's chin to "bangs" measures five-eighths of an inch on the negative. Hence, the print is a ten-times enlargement. There is a lesson to be learned here. The larger the blow-up, the greater loss of apparent definition. In portraiture, this hardly perceptible softness is often a very desirable quality. The loss, however, is offset by a gain. By the very magnification detail becomes more apparent, as revealed in the skin texture of Gigi.

### Any light can be "available"

I believe that those who do not possess preconceived prejudices will agree that it is not the type of light source used which makes a portrait good or bad, it is the effect of the illumination. All light—sun, artificial, flash and strobe—should be considered as one because they are fundamentally similar. It is by their controllable application that varying effects can emanate. I use the word "can" because in the hands of a skilled craftsman, one light source can be made to imitate another so well it is impossible to differentiate between the two. Commercial and illustrative photographers find this a very useful tool.

To help recognize the multi-degrees of illumination, prints #4 and #5 show two different effects from sunlight. The camera being hand-held to take these pictures, there is a slight difference of angle.

Gigi stood in an open window facing the strong mid-day November sun. Distracting shadow areas, especially at her side and

"Portrait Pointers," edited by Maurice H. Louis, FPSA, has been a regular bi-monthly feature of the Journal since August, 1953.



## PORTRAIT POINTERS

back, were evident where direct light did not fall. To offset this high contrast, an 18" x 24" piece of heavy duty aluminum foil-wrap (the use of which was explained in the February *Journal*) was suspended on a light stand behind Gigi, to act as a reflector.

We see the result in #4. While the reflector has helped considerably, it has had no effect on the burned-out areas of face and coat. Modern films have wide latitude and corrective techniques are at our disposal. Notwithstanding, such extreme lighting ratio as shown here must be avoided unless one has great skill and unlimited time for exacting manipulations.

In #5, improvement is readily apparent. How was this accomplished? Just by hanging of a piece of draftsman's tracing cloth over the open window. While this has reduced the light intensity on Gigi's forehead, from a Weston value of 300 to 75, illumination is still strong enough to create punchy highlights. With primary emphasis on the subject's classic (?) profile and a print possessing a full range of tonal gradations, I consider this portrait a pleasing type.

Although some differences between the two prints may be lost in reproduction, the comparison should be revealing. It must also be borne in mind that some natural qualities are lost when using a mannikin for illustrative purposes.

Budget and space restrictions prevent exploring many of these points in greater detail. Much must be left to the reader's imagination. In the case of #5, one must visualize the result without using a reflector, or the effect if the photograph had been taken on an overcast day or at a different time. The possibilities are endless.

### Instruction, what else?

If some question that I have always written in simple language and have often repeated myself in these series, it is only because I feel this has best served the educational aims of these columns. The less-experienced, who, after all, need assistance the most, require instruction that is lucid. Repetition is not only required to hammer home important facts but because many new readers are added to the *Journal* each issue.

This is the third and final of these Basic Lighting Series. The foundation of por-

traiture is the mastery of light. When one is able to visualize and recognize what the many types of illumination will and will not accomplish, only then does the photographer progress to the more difficult considerations in taking pictures of people . . . planning the portrait, posing, expression, clothing, grooming, etc. I say that these are more difficult to master than the purely technical aspects because they require the all-too-rare human qualities of understanding, insight and perception.

Now to the final print at #6. After twelve months of modeling, Gigi has gotten bored with photography and wants out. As Editor Don Bennett does not provide contributors with an expense account, I have had to provide suitable attire for a stepping-out party . . . an old opera hat of mine and my mother's fur coat.

I have tried to make an illustrative portrait whereby dominant interest is centered on story-telling and not on the subject as an entity. One may imagine Gigi attending a Hollywood-like movie opening, with roving giant spots and flash bulbs illuminating the scene. Would you say that the picture's intent, a theatrical effect, had been achieved?

Thus, we ring down the curtain on Portrait Pointers. If you stop in a little French bistro on New York's West Forty-Ninth street and you see an opera hat displayed over the bar, look around, for Gigi may be nearby.

**EQUIPMENT USED:** Kodak Medalist I, 2¼" x 3¼" with 100mm Ektar f:3.5 lens.

Prints #1, #2 and #3: Kodak Tri-X (ASA 320) #620 film exposed 1/100th sec. @ f:11 and time-tank developed 13½ mins. @ 70° in Ansco Finex. Illumination: #2 Blue Photoflood, #1 Blue Photoflood and two 150-watt Dinky-Inkie spots.

Prints #4 & #5: Kodak Verichrome Pan (ASA 100). #4 exposed 1/100 sec. @ f:16 and #5 exposed 1/50 sec. @ f:8. Developed 11 mins. @ 70° in Clayton P-60.

Print #6: Kodak Tri-X (ASA 320) exposed ½ sec. @ f:16 and developed 11 mins. @ 70° in Clayton P-60. Illumination: main, #1 Photoflood; fill, 40-watt; background, 100-watt without reflector; rear, 150-watt spot.

All prints made in Automega B-3 condenser enlarger, on Medalist J-2 and developed 1½ mins. in Dektol diluted 2 : 1.

Here is Maddox' account of his experiments with gelatino-bromide, forerunner of almost every emulsion in use today; George Eastman's Kodak Manual of 1888; Edwin Land's revelation of his one-step process in 1949, many events in between.

The frontispiece is a reproduction of a three-color carbon print recently discovered, a print made by Louis Ducos du Hauron in 1877 and not too bad by today's standards. Among the many illustrations are some of the earliest photographs as well as a few recent ones. But there seems to have been an era when the camera was fodder for the cartoonist and some choice samples are reproduced. And lest stereo fans think they have been neglected, a familiar sight is pictured at the bottom of page 107.



It is quite possible you might not find a single thing in this book to help your present-day camera work, yet you might find it in a sentence by Shaw, Stieglitz, Coburn, Moholy-Nagy, Strand, Weston, Adams or Cartier Bresson. Even if you don't, it is fascinating to look back on photography's yesterdays, from a time when film of EI 3000 can be bought to the time when an exposure

(See Books, page 40)

## BOOKS

**On Photography**, by Beaumont Newhall, FPSA. 192 pp., illus. Century House, Watkins Glen, N.Y. \$10

This is an unusual book of photography. It covers picture making from 1802 to 1952. It is not written in the words of Mr. Newhall, but in the words of those pioneers (or in English translations of their words in a few cases) and reproduced from the original material as published. Modern experimenters have followed Daguerre's instruction in his process, could just as well follow Niepce and Tom Wedgwood.

# Every Member Get A Member

## But Get The Right Member

Look over this list of new members and new clubs . . . any friends among them? Give them a hand getting started right in PSA. Make sure they know all the services now available (and make sure you know them all) so they won't miss any of the benefits of being a PSAer. You might also take a look around and see a friend you could sponsor.

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- M. C.  
WALTER, W. E., 22 E. Washington St., Fleetwood, Pa. 3'57 CNJP
- Stanley Karshner  
WEEKS, L.A., 56 General Postol, Corp., Rm. 1356, 612 So. Flower St., Los Angeles, Calif. 3'57 C
- Miss Mattie C. Sanford  
WEIL, Roman L., Jr., 3552 Thomas Ave., Montgomery 6, Ala. 3'57 J
- Dr. Harold B. Davidson
- WEISSER, Wardene, Mrs. P.O. Box 26, Bonita, Calif. 3'57 CN
- John W. Gooderham  
WEYDMAN, Geo. C. III, 145 Belmont Ave., Buffalo 23, N.Y. 3'57 CPT
- Barton King  
WOLSH, Bernard, 2550 Fenwood Rd., University Hts. 18, Ohio 3'57 CT
- Morton Strauss  
WORTH, Mr. & Mrs. Robert, 67 North Rd., Nucleo 10, N.J. 3'57 MJ
- Miss Susan Sherman  
ZIMMERMAN, Walter, 509 E. Center St., Ithaca, Mich. 3'57 CMP
- Lydl F. Cross

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- M. C.  
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- Don Heidel  
CALTECH CAMERA CLUB, 306 S. Chetney Ave., Pasadena, Calif. 3'57 CP
- Clara Insaking  
CRANFORD CAMERA CLUB, 5Frank Dickert, Jr., 116 B Wavercrest Ave., Winfield, N.J. 3'57 CMNP
- Harriet F. Sorge  
DELTA CAMERA CLUB COUNCIL, THE, 590 Pala Way, Sacramento 19, Calif. 3'57 CNP
- Do Wirt Bishop  
E. P. B. CAMERA CLUB, 5John A. Nail, Elec. Power Bd., Chattanooga, 6th & Market St., Chattanooga, Tenn. 3'57 CMNPT
- M. C.  
FARTHEST NORTH CAMERA CLUB, R.L. S. O., Fairbanks, Alaska 3'57 C/MNPT
- Miss Myrtle Wilson  
G. E. E. A. CAMERA CLUB, 5John D. Hawks, General Electric Company, Hendersonville, N.C. 3'57 CMNPT
- Fred H. Kuehl  
GIG HARBOR CAMERA CLUB, Mrs. Wayne O. Clark, Color Dir., P.O. Box 326, Gig Harbor, Wash. 3'57 C
- Al Duono  
ILION CAMERA CLUB, 5M. H. Walker Pres., 290 Orange St., Ilim, N.Y. 3'57 CNP
- M. C.  
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LENS AND SHUTTER CLUB, 1510 S. 91 Ave., Omaha, Nebraska 3'57 P
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NATIONWIDE CAMERA CLUB, 246 N. High St., Columbus 16, Ohio 3'57 CP
- Don D. Fulmer  
ORENDA EMPLOYEES' RECREATION CLUB, Box 4015 Terminal A, Toronto, Ont., Canada 3'57
- M. C.  
ONEIDA CAMERA CLUB, Miss Eleanor J. Kilroy, 220 S. Willow St., Oneida, N.Y. 3'57 CMNP
- M. C.  
PHOTOGRAPHIC SOCIETY OF N.Y., THE, 5Wellington Lee, FPSA, 44 Mulberry St., New York 13, N.Y. 3'57 CP
- Wellington Lee  
PHOTOCHROMATIC CLUB OF SARNIA, 5Miss E. Bomer, 116 Stuart St., Sarnia, Ont., Canada 3'57 C
- E. Orville Carter  
SEQUOIA CAMERA CLUB, 2317 E. San C Ariel, Fresno, Calif. 3'57 C
- Emil A. Chiodi  
SHUTTER BUG CAMERA CLUB, Mrs. A. R. Norton, Rt. 5, Box 235, Hendersonville, N.C. 3'57 CN
- M. C.

So now we get started on Lesson Three in our quick course for color workers starting in B&W a la Ergenbright.

Couple of people have written in confused about the sizes we are working in. You'll recall from Eric's article that he does all his shooting in 35mm color, even his B&W. He has a 35mm enlarger from his B&W days, also a 3 1/4 x 4 1/4 from the same era. This is a convenient arrangement, but actually, only one enlarger is needed, you can make the enlarged negative and the final prints with the same equipment.

Another point of confusion is why he doesn't make his negatives by contact, or by copying 1 to 1. The answer is so obvious. The larger the negative the fewer problems with grain, the easier is spotting and retouching, the larger the final print can be made. Same size copying is definitely not recommended.

Now don't be confused by our *white light* instructions last month. That was solely for the instruction period while you were learning to use the film holder. You will have to do the enlarging and negative developing steps in total darkness, so it is a good idea to make *practice runs* of each step in white light so you can better visualize what you are doing when the light goes out. Any film or paper exposed during a practice run to white light is spoiled, ruined, finished, expended. The film can't tell if it is good light or bad light that falls on it, it records that which does fall; if it is good light, we have a success, if it is bad light we have fog.

And the film can't tell if light leaks from the enlarger are good or bad. So mask your transparency in the negative holder so no light slips by the edges. Make sure the only light comes through the lens. If it comes out of anywhere else, cover the hole with opaque cloth while any film is exposed, or make a protective cone of black cardboard to fit loosely between lens and film holder with one side open at top for diaphragm setting, a larger one at the bottom for handling the holder.

Dave Eisendrath suggests the use of an ortho film for making the negative. Modern ortho films are good for this purpose, except that you can't use red filters for enhancing your cloud effects, but you can use a deep red safelight (Wratten No. 2 or equal) which will give you some visibility in the darkroom.

It will be somewhat of a problem to make your exposures short enough. Remember you are using very fast film. It will record a scene in sunlight at a thousandth of a second or less. Your enlarger light won't be that strong and you can stop way down for control. You can even put a smaller bulb in the enlarger if you find exposures are too long for good negatives. You can use a foot switch, an automatic control or a timer cap. Eric suggests 3 seconds at f:16. The longer the time of exposure the greater the accuracy you can achieve.

How will you know if your negative is right? That is a pretty good question. The proof is in the print, but if you have never printed you wouldn't know that. If your original scene is of normal contrast, a

typical landscape, group, or portrait without special lighting, your negative should have a little detail in the shadows (if it was in the slide) a normal range of tones and the highlights (the darkest part of the negative) should be translucent and with as much detail as was visible in the slide. Translucent means that you can see a light through it, but it isn't clearly transparent like the shadow portions.

Now if your highlights are dense and black, with no detail visible, and if the shadows are veiled over with a definite gray tone, you have over-exposed. Try another exposure at one stop less or halve the time (same thing) and be sure you don't over-develop.

If the negative is contrasty, dense highlights, clear shadows, your exposure was nearly correct but your developer was too warm or you developed too long.

Overall density increases with increased exposure.

Contrast increases with increased development.

The reverse is true in both cases.

If you have a sheet film developing tank you load it in the dark and after it is closed the white light may be turned on. *Make sure all other film is inside the double box and covered.* If you are tray developing the room must remain dark until the film has been in the fixing bath at least two minutes.

Avoid contaminating your baths. Place film in developer (or pour developer into tank). When removing film from developer let it drip the last thirty seconds. Rinse it well in water or short stop. Drain before putting into the fixing bath (also called hypo). Never let short stop or hypo get into the developer, they neutralize it. It's like putting soda bicarb in lemon juice. Sure doesn't taste like lemon any more.

Wash in running water after the recommended time in the fixing bath. Wipe gently with wet cotton to reduce water spots and hang up by corner to dry, in a dust-free spot. There are certain improvements on this simple technique. You might want to try them. You can purchase a solution which partially converts the hypo and makes the film easier to wash in a shorter time. You can buy a concentrated wetting agent to use as a final rinse without swabbing your film that practically eliminates water spots. You can buy a rapid fixer which makes this step a matter of several minutes only. You can combine these as you desire.

Now a few words as to economy. Most negative developers are of a type which will keep fairly well. The instructions usually tell you. (I know a professional lab where there is a tank rapidly approaching its 50th anniversary, some molecules at least, but that is a special case.) Hypo will also keep in well stoppered bottles. However, if you use the tray method it is false economy to save these few ounces after a session.

Paper developer will not keep. The stock solutions will keep fairly well but after it is diluted and used, throw it away. Use paper hypo for only a couple of sessions and discard it.

Most developer stock solutions will keep

best in brown bottles with good stoppers. Light seems to speed up the oxidation process which turns it brown and worthless. Brown glass defers this action.

Now let's back up a couple of times and study some details. First, I mentioned safelights a little ways back. You may not know what it is. It is a general term denoting a light fixture which takes special filters which let through light which is safe for the handling of certain films and papers. They come in different sizes but the 5 by 7 is a nice one for the home darkroom and not very expensive. You can get a wide assortment of glass filters for it. Some are for highly specialized work, some are multipurpose.

Before we travel any further, let's find out why there are different kinds. I should have known the other night, when talking to an experienced color photographer that she didn't know that color film was B&W film in a special form, which by special manipulation turns into three sets of color images without B&W. She hadn't learned yet that there is no mysticism to photography, to her it was all a mystery except what she saw on the screen. Since these two lessons are being written for just this group, let me get real elementary.

The basic silver halide on your film is sensitive only to blue, violet and ultra-violet light. It is generally called "color blind" because it sees all other colors only as shades of blue. A red dress will be black. A blue sky will be so over-exposed that it records as a dense silver mass you can't print through, thus is white on a print.

Years ago it was discovered that by mixing certain dyes into the gelatin-silver halide mixture that is on your film, you could add images from green objects to your picture. The enthusiastic discoverer drew on his classical language training and named it "orthochromatic" meaning all colors, a slight misnomer but he was happy. Later on other dyes were discovered which touched the silver speck with a magic wand and added red visibility to the film so they went to another language and adopted "pan" also meaning all and it became "panchromatic". So we have three general classes, each with many subdivisions, of blue sensitive, blue plus green sensitive and blue plus green plus red sensitive.

Since blue, red and green are the three primary colors of *light* if we picture a scene with a film which "sees" all three colors we have recorded all the tones of the scene (pardon the over-simplification).

But anyway, you should realize now that there is no safelight possible for color developing, or for panchromatic negative developing, but since ortho film is not sensitive to red light, you can use a red filter which provides a very weak light you can see by. And since paper is color blind, you can use a filter which passes both red and green but blocks blue and hence is yellowish and since paper is not very sensitive, it can be a brighter light.

In buying your safelight filters be sure what you get. If you are going to use ortho film for negatives get one marked for ortho negative developing. In the Wratten series (See *Beginners*, page 40)



# Cinema Clinic

Conducted by George W. Cushman

## Vacationitis

Now that the April showers have brought out the May flowers and the birds are singing amid the leafing trees, dad, mom, junior and the rest are looking forward to the annual two weeks when worries, cares, and the comforts of home are exchanged for the uncertainties of a good night's rest, meals at wayside inns, sunburn, mosquito bites, and a half dozen rolls of movie film which, by cracky, had better all be well

exposed and in focus, because the family can't go back to retake them.

If you could go back, there would be no need for me to write further or for you to read further, but once the family vacation is over, there is no returning. The movies shot must stand as they are.

The average vacationer spends a hectic week buying new duds, fishing gear, flashlight batteries, and several dozen other odds and ends to help make the glorious family jaunt a successful one. More likely than not he may splurge and buy that long-sought telephoto lens, try out a new brand of film, or perhaps even trade in his old camera on a new one to take along and record his lazy days for posterity.

That's where he often makes a big mistake. If fishing gear doesn't work, the trouble is noticed at once and adjustments can be made. Clothes that are insufficient can be corrected, for the faults present themselves at once.

Not so with the new camera or the telephoto lens. Not 'til a week or two after the photographer returns home and gets his films developed do the errors in this phase of his vacation become apparent. Perhaps the new camera was not correctly adjusted, resulting in a jumping of the

picture, thanks to a faulty shutter. Or maybe the telephoto lens didn't seat itself properly, (although the dealer said definitely that it would) whereupon the vacationer finds himself looking at a couple of reels of fuzzy shots.

The point of this discourse should by now be apparent. Don't test new photographic equipment on a vacation where you can't see the results until several days later—when it is too late to retake the all important scenes.

If you want to try a new film, do it at home, before you go, so that you can see and study the results before you leave. A new camera should always be checked before any serious or important shots are made with it. Sure, the manufacturer guarantees it to be in perfect condition, but how can you or the dealer tell that somewhere in transit from the factory to the dealer's shelves it wasn't jolted or dropped enough to perhaps slightly impair the mechanism?

Yes, extra lenses should work perfectly, but once in a while they don't. Better make certain that once isn't making you the victim.

A new film is another pause that demolishes. You can read all the manufacturer's literature, study his recommendations, but for some strange reason that film doesn't give the results in your camera that you thought it would. Better find it out before you grind out half a dozen rolls which you will subsequently have to grind into the ash can.

Many a filmer uses his camera during summer vacations. The other 11 months the camera rests on the top shelf in the closet. This is an excellent place for the lubrication to harden, just enough so that the camera doesn't run at a full 16 frames per second, perhaps now at only 13 or 14 frames a second. The result? Over exposure and a speed-up of the action when projected.

Dust is another enemy of the movie photographer. The smallest piece can lodge in the film gate where it may show on projection, scratch the emulsion quite badly, or both. Get a pipe cleaner and go over the inside of the camera thoroughly before

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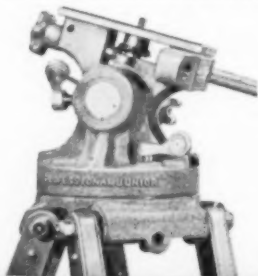
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any important shots are to be undertaken. The pipe cleaner can be bent into any convenient shape to reach any and all parts of the gate and mechanism. Throw it away after use, employing a new one each time.

And speaking of cleaning, don't forget the eye of the camera—the lens. A small amount of dry dust won't hurt in the least, but the smallest amount of grease, scum, moisture, or liquid of any kind can ruin an otherwise good shot. If you notice a greasy film over either surface of the lens, have an expert clean it for you. Such a film will often collect in a warm house during the winter months, even when the camera is securely locked in its case.

Lens cleaning tissues will remove dust, but any but light pressure may impair the coated lens surface. So, unless you have had experience in cleaning lenses which appear clouded, we suggest the job be entrusted to an expert.

What about your exposure meter, especially if you are one of those unfortunate souls who lets his exposure meter do his thinking for him? Has it become sluggish since the last time you used it? How do you know it hasn't? How can you be sure? Most photo dealers can measure it for you and tell you if it is working properly. Better know now rather than two weeks after your vacation is over.

Last summer I saw a movie camera in the bottom of a stream beside a bridge. The leather strap had worn thin and rotted out, but the owner didn't know it. He was shooting a picture upstream, leaning over the bridge railing. Finished, he released his hold on the camera, thinking the strap around his neck would hold. It didn't. When I left he had procured a piece of string, a fish hook, and a large crowd who were laying bets on his success to snag the elusive cine. I'd rather not place a bet on your luck in such an experience. Better check the strap to make sure it is strong and in good condition.

That goes for the tripod, too. A loose screw or bolt could let you down, and your camera, too, with disastrous results. One such fall could bring an abrupt end to your vacation filming.

The time to check your equipment is now—while you still have plenty of time to do a thorough job, and not the night before you leave. If your equipment is more than five years old, it should have a thorough check-up at least once a year.

If your vacation this year is to be an extensive one, I suggest you take out some picture insurance. This is accomplished in the form of purchasing a roll of film, shooting it in your normal, accustomed manner, and projecting it before you leave, thus making sure your camera and any new equipment you may have purchased is working to your complete satisfaction.

What, you say? Waste a roll of film like that? Well, it's better to waste one roll and have it come out good than to take a dozen rolls and find you have wasted them all! Now, isn't it?

If you're going to travel in a very hot climate you can give your color film a lot better break if you keep it in a camper type ice chest (without ice). Open it at night to cool film and chest, repack first thing in the morning while it is still cool, leaving out the day's supply of film.

## 1957 PSA International

## Cinema Competition Rules

### Entries

The competition is open to all movie makers everywhere in the world. Films may be on any subject and may be in black and white or color, with or without sound, original or duplicate. They may be 8mm, or 16mm, or 35mm width. Films previously entered in PSA Cinema Competition or ACL Ten Best Contests are not eligible for re-entry.

Members of the MPD in good standing as of August 15th may enter one film without charge. Additional entries by MPD members and entries by persons not members of MPD shall be accompanied by an entry fee of one dollar (\$1.00) for each film.

### Classification of Entries

There are two classifications of entries, known as Class A (for amateurs) and Class C (for commercial and those not qualifying for Class A). Class A includes all entries which meet the following requirements:

#### Class A

The film must be the work of the contestant(s) without commission, assignment, or order from any other person to make the film. Contestant(s) will not accept reimbursement of any of the costs, and will not sell the film prior to entry into this contest.

As to photography—An entry in Class A must be the photographic work of the contestant(s), or by assistants under his immediate direction, including photographing of the titles. Titles may be prepared by a professional (for compensation) but the contestant must do the photographing or the titles.

As to sound—Contestant may obtain assistance from anyone (without compensation) in preparing his narration, in selecting the music or other sound effects, and in recording any of these on the film, or other medium of presenting his sound, provided such assistance is not professional in the field involved. Recording of the sound onto records, tape, or optical track may be done by a laboratory for compensation. The film may not be narrated by a professional reader or narrator.

All sound must be recorded on some standard medium. Tape recordings must run at 3½ ips, 7½ ips, or 15 ips. Disc recordings must run at 33 1/3 rpm, 45 rpm, or 78 rpm. Magnetic sound on film must run at 16 fps or 24 fps; optical sound at 24 fps only. Live narration will not be permitted.

Films made by more than one person, such as a film made by a family or by a club, may be submitted under Class A if the films meet the requirements as set forth for films in this Class.

It is not the intention to exclude a film made by a "professional" from entry in Class A provided it meets the requirements of Class A.

#### Class C

Any film which does not qualify under Class A shall be entered in Class C (Commercial) which shall include films which were paid for or subsidized in whole or in part by another person, firm, organization, or group, or which includes paid assistants, actors, or narrators.

### Judging and Awards

The films will be judged in Los Angeles, California, by a group of qualified judges. For Class A entries: they will select the Ten Best Films of 1957 plus an undetermined number of films which in their opinion merit special mention; the PSA Gold Medal will be awarded for the most outstanding film; the Harris B. Tuttle Trophy for the best family film; the Dick Bird Trophy for the best nature film; and the Cushman Sound Trophy for the most effective use of sound with the film. All prize-winning films will receive PSA award leaders and award certificates. The judges will select the best film submitted in Class C, and a special award of merit will be awarded to the maker of that film. The decision of the judges shall be final. Constructive criticism will be furnished by the judges if requested in advance by the entrant.

The Harris B. Tuttle, the Dick Bird, and the Cushman Sound trophies may be retained by the winner for approximately one year, after which time, he must guarantee the delivery of the trophy as designated by MPD. A smaller replica of the trophy will be awarded to the winner, which he may retain permanently. Clubs are not eligible for the Tuttle, Bird, or Cushman trophies. Only one of each trophy will be awarded regardless of the number of persons cooperating in the making of the film.

### Foreign Entries

Because of customs import restrictions, foreign entries must meet certain requirements. Films and tapes must be shipped by air or surface parcel post prepaid—not by express. No phonograph records can be received from outside the United States. It is desirable that you affix, on the outside of the package, an affidavit prepared and signed by you, and witnessed, reading as follows, with phrases in parentheses included if applicable:

"I,.....residing at..... do hereby declare that I am the maker of the films (and tapes) enclosed in this package and that the film is called....."

(with accompaniment for sound). The film is being sent to the United States for non-commercial purposes to be entered in a film contest and subsequently returned to..... Invoice covering the film (and tape) is enclosed in the package."

Send separately, by First Class Mail, and prior to shipping the films, an invoice in triplicate on blank paper headed with your name and address. This invoice should also include the following details:

Date, Name, and Address of Consignee:

PSA International Cinema Competition

c/o Mr. Charles J. Ross

523 West Sixth Street

Los Angeles 14, California, U.S.A.

Complete description of the film and tapes sent to us. Specifically, the name of the film, width of stock (8mm or 16mm), color or black and white, negative or positive, length of film and tape IN FEET, country of origin of the film and tape stock (American or Foreign), value of film and tape. This could be the cost price of the stock. If studios or special facilities were hired when producing the film or tape, the cost of same should be noted on the invoice. If desired, the invoice may be followed by the words, "Intrinsic worth no commercial value." The total value should not exceed \$250.00.

### Films Are To Be Sent To:

PSA International Cinema Competition

c/o Mr. Charles J. Ross

523 West Sixth Street

Los Angeles 14, California

The closing date is August 15, 1957, and the entries must be received not later than that date.

Contestant must prepay transportation charges on films and other items addressed to the Contest Committee. Duties on films from foreign countries must be paid by contestants. If return postage is not included, all films, etc., will be returned to the contestant by express collect.

Films in Class A may be duplicated at the expense of PSA for subsequent showings unless the maker of the film states in writing (preferably on the entry form) that the film is not to be duplicated.

The committee members are experienced and qualified to handle and project the films and will do their best to protect these and other property received by them against loss or damage. However, PSA and the contest committee will not be responsible for loss or damage to the property. All films, etc., will be returned to the entrant immediately after the annual fall convention.

The name and address of the entrant must appear on all reels, cans, tapes, records, and other items submitted.

All details on projector, tape and record speeds, start marks, order of playing, changeover cues, should be clearly indicated on a sheet which is to be sent separately by first class mail.

Submission of an entry denotes acceptance of the foregoing rules. Further details and entry forms can be obtained by writing to the Competition Chairman, Charles J. Ross.

It is suggested that films be shipped via parcel post, special delivery. Special low parcel post rates are available under "Sec. 34.84 (b), PL&R."

This is the one big MPD competition of the year. Spread the word to your cine friends who are not PSA members. Write Mr. Ross for a supply of entry blanks or pass his address on to your friends.

## Filter Tips

from p. 23

from a glossy surface whether a window or a pool of water. How much you remove depends on the angle between the reflective surface and the camera. There is one very critical angle where you can take almost all of it off, because that is the angle of maximum polarization. Instead of trying to remember it, just look at the scene with your eye very close to the lens, and rotate the filter. At one point the reflections will diminish or disappear. Put the filter over the lens in exactly the same way you looked through it. Some makers have a viewing filter in the handle, when you get the desired effect, leave it there and shoot. This calls for no change in exposure, the filter factor for the Pola screen is always the same, usually two stops.

Some members still own old Pola screens, some of which were made with a K2 filter built in. These are no good for color and all color shots made with them will be yellow. Solution? Throw it off the highest mountain and buy a new one.

Keep filters clean and free of finger prints. Treat them as you would a lens, gelatin filters even more carefully because the heat and moisture on your fingers can melt them!

If you buy a set of corrective filters, make test shots with all of them and learn the amount of control they give you.



## Chapters

from p. 14

Ray Thrasher, camera clubs; Wm. Beukema, Color Division; Martin Manneville, MPD; R. P. MacFarlane, Nature Division; Robert Graul, P-J Division; Orvil J. Abernathy, Stereo Division; Herbert Jacobus, Techniques Division; Dorothy Pratte, exhibition, Margaret Delaporte, housing.

The Journal will soon start carrying news of the programs, outings, and also registration forms for the 1957 PSA Convention where the St. Louis Chapter will try to make your stay pleasant, productive and photogenic.

## Books

from p. 35

required eight hours of a sunny day to produce a faint image. From the days of available light to the days when a portrait required an iron head grip to prevent the victim from blurring the image. You may not want to build a Daguerreotype apparatus, but you wonder at the growth and simplicity which such difficult beginnings engendered. It is good to be able to look back and see whence we came; it may help us to see the road ahead more clearly.—db

## Beginners

it is No. 2. For paper you can use an OA which is a bright yellow-green, but I prefer the filter for the multi-contrast papers like Varigam and Polycontrast. In the DuPont series it is the S-55X, in the Wratten the OC.

One last negative suggestion. Become an agitator. Don't let your film lie there sleeping. Move it around a bit to bring fresh developer in contact, dislodge airbells which make pinholes, and wash away dirt which makes spots. Five seconds twice a minute is a good average for agitation.

Now as to prints, I'm not going to tell you a darned thing. There are so many variations. Get some paper developer, some enlarging paper and a paper holder of some sort, or make one. Use the developer recommended by the paper maker, at least until you have learned your way around. Watch solution temperatures, rely on your clock for developing times. Avoid the minimum time, develop long enough to get a good gutsy print with a wide range of tone. If it is too dark, give less exposure. If it is too light, double the exposure. You'll have to fix longer and wash longer than for film

because the paper traps more hypo which must be removed. If you want glossy prints use glossy paper and ferrotype as Earle Brown described in Big, Blue and Glossy.

If enough of you want Stopp to write lessons on printing, write the Editor. He's my boss.

Because of the space occupied by Who's Who, our regular New Products section will be held over until next month.

## P-J Starts New Contests

A new series of competitions for members of the Photo-Journalism Division has been started. Each competition will be of a different nature, but all based on P-J principles.

There will be no entry fee for P-J members, others will be charged \$1 which makes them members and eligible for all the contests. Return first-class postage is required of all entrants. Details will be found on the Exhibitions and Competitions page of this issue of the Journal.

## MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,  
2005 Walnut St., Philadelphia 3, Penna.

Date .....

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions of photographic interest as I have checked below:

### DIVISIONAL AFFILIATION:

Color .....	( )	Photo-Journalism .	( )	Stereo .....	( )
Motion Picture ...	( )	Pictorial .....	( )	Technical .....	( )
Nature .....	( )	My choice of one free divisional affiliation is: (please print) .....			

DIVISIONAL AFFILIATION: Participation in the special activities of any one division of interest is included free in annual dues; participation in additional divisions is optional; the fee is \$1 each per year. Check as many as you wish.

Any dues remitted herewith are to be returned if my membership is not granted.

Signature Mr.  
Mrs.  
Miss

Street .....

City ..... Zone ..... State .....

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor: .....

Address: .....

ANNUAL DUES: Individual Memberships for residents of North America \$10; Family memberships (husband & wife) \$15. Individual overseas memberships (no divisional affiliation included) \$5. Of the annual dues \$2.50 is for a one-year subscription to the official publications of the Society; subscriptions at \$5 per year are acceptable only from libraries, educational organizations and government agencies.

SPONSOR: One required; If you do not know a PSA Member who will sponsor you please write to the Membership Committee.









Name	Exh.	St.	Name	Exh.	St.	Name	Exh.	St.
Irish, Floyd, Sunnyvale, Calif.	9	12	Lee, Wellington, New York, N. Y.	51	104	Minard, Dalton A., Corning, N. Y.	8	5
Irvine, L. Arlow, Gresham, Ore.	2	2	Legler, Wm. F., Hopkins, Minn.	9	10	Minelli, Sandro, Brescia, Italy	2	2
Irvine, Ronald D., Cincinnati, Ohio	2	2	Leota, Mario, Yakima, Wash.	4	6	Miner, H. C., Jr., Old Greenwich, Conn.	18	34
Ito, Monte, Honolulu, Hawaii	21	25	Levenson, Dr. J. N., Brooklyn, N. Y.	9	13	Mitchell, H. L., Chicago, Ill.	2	2
Ivey, Gordon, Devon, England	3	4	Levy, M. Wm., Scarsdale, N. Y.	6	8	Mitchell, L. W., Toronto, Canada	3	4
<b>J</b>								
Jackson, Blake, Belchertown, Mass.	24	34	Lewis, Edwin, Riverside, Conn.	7	10	Mitchell, Mrs. L. W., Toronto, Canada	2	3
Jacobs, Edward, San Francisco, Calif.	10	21	Lewis, Floyd, Hollis, N. Y.	31	65	Mitchell, Michael B., Louisville, Ky.	2	3
Jacobs, Phillip, Mt. Vernon, N. Y.	4	6	Lewis, Michael, Maspeth, N. Y.	2	2	Modelljous, John C., Cleveland, Ohio	4	6
Jacobson, Jane, LeGrange Park, Ill.	2	4	Loy, August, Jr., Staten Island, N. Y.	8	10	Moore, Betty, Pittsburgh, Pa.	5	12
Jarvis, Walter, New York, N. Y.	16	20	Lichtenberger, H., Evansville, Ind.	4	5	Morgan, Barton, Ames, Iowa	3	8
Javurek, Wm. J., Cicero, Ill.	7	8	Lietzow, Bowana, Hopkins, Minn.	6	8	Morgan, H. D. L., Toronto, Canada	11	19
Jentgen, Rene, Luxembourg, Grand Duchy	8	10	Liljegren, Martha, Cambridge, Mass.	2	5	Morrall, C. J., Worcester, England	5	8
Johns, P. M., Melbourne, Australia	2	2	Littlefield, Jean, Paris, France	3	2	Morrill, Ann, Rockville, Conn.	5	7
Johnson, Alden, Santa Barbara, Calif.	13	16	Lobik, Paul, Chicago, Ill.	9	12	Mueller, Chan., Kearny, N. J.	5	7
Johnson, Carsten, Pleasantville, N. Y.	5	10	Lockwood, Ken, Colfax, Calif.	14	22	Munoch, Emil, Santa Barbara, Calif.	22	37
Johnson, Elmer, Springfield, Mass.	29	72	Loefel, F. A., Jersey City, N. J.	17	21	Mulford, Mary M., Washington, D. C.	15	16
Johnson, Geo. F., State College, Pa.	43	61	Lofquist, Marie, Chicago, Ill.	10	14	Mumm, Jacob, Anaheim, Calif.	2	2
Johnson, G. Lewis, Winthrop, Maine	37	65	Lodgren, R. L., Jr., San Bernardino, Calif.	3	4	Munn, George, Bergensfield, N. J.	2	3
Johnson, Harold J., Detroit, Mich.	7	8	Lombardo, C. B., Settino, Turin, Italy	2	3	Murphy, Ray, Whittier, Calif.	16	25
Johnson, H. J., Chicago, Ill.	28	79	Lowitz, Walter, Chicago, Ill.	29	62	Murray, D. A., East Orange, N. J.	20	70
Johnson, J. Jr., Chicago, Ill.	23	37	Low, J. M., Hay, Australia	2	3	Murray, Violet S., New York, N. Y.	6	7
Johnson, Ophelia, Pittsburgh, Pa.	9	11	Lowitz, Jack, Marietta, Ohio	29	44	Mumfo, R. G., Walwick, N. J.	37	59
Johnson, Pearl Jeffers, Detroit, Mich.	9	11	Lowery, J. S., Davis, Calif.	12	30	Myerly, Russell, Flushing, N. Y.	2	2
Johnson, Helen, San Francisco, Calif.	12	14	Lukomayzer, Dorothy, Evansville, Indiana	3	5	Myers, Eric S., Salem, Mass.	22	32
Johnson, J. F., Dayton, Ohio	10	15	Lundgren, Gladys, Brooklyn, N. Y.	2	2	<b>N</b>		
Jones, Betty, San Francisco, Calif.	5	6	Lustig, Albert L., Brooklyn, N. Y.	11	28	Nahapiet, E. O., San Carlos, Calif.	9	11
Jones, Dietrich G., Auburn, Wash.	5	8	<b>M</b>			Nallick, M. J., Minneapolis, Minn.	2	2
Jones, Mrs. F. E., Lawrence, Kans.	6	6	MacMullin, Smith, Los Angeles, Calif.	29	53	Narasaki, Ralph, Honolulu, Hawaii	22	36
Jones, Harry S., Onondaga, N. Y.	11	13	Maddox, Arthur, Norwalk, Calif.	24	49	Navarro, V. Lic., Mexico, D. F.	2	3
Jones, Maxine, Canton, Ohio	2	2	Maddox, Terbes, Vancouver, Canada	4	9	Nelthamer, W. E., Erie, Pa.	30	51
Jones, Mrs. R. M., Prescott, Ariz.	10	17	Maillard, Andre, Paris, France	5	6	Nelson, Ed, Orinda, Calif.	33	58
Jordan, Peggy, Brighton, Mass.	36	57	Malcomson, R. O., Mt. Pleasant, Mich.	15	22	Nelson, Jane, Chicago, Ill.	15	31
Josay, Wilfred, Bend, Ore.	20	32	Mallas, Mary, Newark, N. J.	6	9	Nelson, Rocky, Burbank, Calif.	22	34
Judd, Stanley D., New Britain, Conn.	2	2	Malool, Harding, New York, N. Y.	34	44	Nelson, Wm. R., Lansing, Mich.	4	5
Justice, Nan, Miami, Fla.	18	27	Maloney, C. Russell, San Francisco, Calif.	2	2	Neupert, Richard C., Peru, Ind.	2	4
<b>K</b>								
Kadenky, L., Peoria, Ill.	2	4	Manheim, Eugene, New York, N. Y.	25	43	Nicol, Ruth, Butte, Mont.	27	42
Kasten, Dr. B. J., New Britain, Conn.	30	51	Mann, Harold A., Hartford, Conn.	19	22	Nicholson, Dr. Blake, Upper Darby, Pa.	14	27
Katz, Joel, New York, N. Y.	11	12	Mann, L. E., Woodlake, Calif.	2	2	Niederstadt, Albert, Maplewood, N. J.	10	12
Kaufman, Genevieve, Richmond Hill, N. Y.	2	2	Mansfield, Carl, Steubenville, Ohio	3	2	Nordberg, R. E., Omaha, Neb.	2	2
Kay, Louis, Los Angeles, Calif.	5	6	Mansoor, Helen, New York, N. Y.	40	120	Norgard, Mrs. Eugene, Los Angeles, Calif.	51	52
Keller, R. C., Alameda, Calif.	2	2	Maranville, W. B., Mentone, Calif.	6	10	Norgard, Floyd, Los Angeles, Calif.	42	91
Kendrick, A. M., Riverton, Wash.	2	2	Marcusson, W. H., Maplewood, N. J.	7	8	Norman, Frank, Toronto, Canada	11	17
Kennedy, James P., Chicago, Ill.	2	2	Mareni, Carlo, Brescia, Italy	2	2	Novak, Jack, San Bernardino, Calif.	9	12
Kennedy, Joe E., Tulsa, Okla.	38	79	Marker, Estelle, Oakland, Calif.	34	36	Novak, Stan J., Milwaukee, Wis.	15	25
Kemper, Cdr. J. L., Washington, D. C.	8	11	Marka, L. F., Pittsburgh, Pa.	18	20	Nyquist, R. C., Minneapolis, Minn.	17	25
Keong, Eng, New York, N. Y.	7	10	Marbach, E., Great Neck, N. Y.	2	2	<b>O</b>		
Kidner, Charles, Hamilton, Canada	2	3	Marshall, H. L., Chicago, Ill.	5	8	Oberg, J. W., Windsor, Canada	2	2
Kingsbury, Francis, Ponca, Neb.	6	6	Marshall, Richard T., Middletown, Conn.	4	6	O'Day, Ray, Philadelphia, Pa.	5	6
Kinsley, Chas. A., Rochester, N. Y.	2	2	Marshall, Wm. E., Minneapolis, Minn.	8	10	Oettiger, C. W., Pittsburgh, Pa.	4	5
Kirkwood, W. K., Hamilton, Canada	2	2	Martin, R. J., Toledo, Ohio	12	15	Okordy, James, Budapest, Hungary	4	5
Kishbaugh, K. W., Saratoga, Calif.	4	5	Martin, T. W., New York, N. Y.	20	40	Olja, Vilar Antonio, Mexico D. F.	13	16
Kivalo, Reijo, Helsinki, Finland	20	28	Martinez, Isela, Biella, Italy	1	1	Olmedo, Mel, The Dalles, Ore.	24	30
Kleinachmidt, R. H., Rochester, N. Y.	5	5	Mason, Bruce, Long Beach, Calif.	9	14	Oltramonti, Egidio, Trieste, Italy	2	2
Klepac, Val, Berwyn, Ill.	2	2	Mason, H. James, Los Angeles, Calif.	5	9	Osterholm, T. W., Portland, Ore.	26	36
Klopp, Louise, Los Angeles, Calif.	2	2	Masara, Giovanni, Biella, Italy	2	4	O'Sullivan, P. M., Melbourne, Australia	5	2
Kloubes, Edward, Chicago, Ill.	44	71	Masara, Renato, Torino, Italy	2	4	Owen, Ethel, Riverside, Ill.	5	6
Knaus, J. B., Inglewood, Calif.	19	32	Matone, Joseph, San Jose, Calif.	2	3	Owens, Richard E., So. San Gabriel, Calif.	12	21
Koch, Bertha, Auburn, Calif.	15	22	Matthews, J. M., Oklahoma City, Okla.	10	12	<b>P</b>		
Koch, Jerome J., Asabara, Calif.	28	41	Matz, Raymond, Los Gatos, Calif.	2	3	Pedra, Isencio, Los Angeles, Calif.	10	12
Kohnert, A. H., Amenia, N. Y.	56	123	Mayer, Edmund V., New York, N. Y.	19	23	Papel, Victor, Milwaukee, Wis.	22	54
Kolkert, Naomi, San Diego, Calif.	6	7	McAdams, Frank, Madison, Wis.	17	24	Pelgrave, Richard A., Much Wenlock, England	5	11
Kortan, E. C., Collinsville, Conn.	3	8	McCalman, W., Tulsa, Okla.	14	16	Pelmer, Iva, Evanston, Ill.	4	7
Kragiel, Henry, New Britain, Conn.	8	4	McCaughy, Andrew G., Montreal, Canada	11	14	Pepke, A. W., Western Springs, Ill.	40	78
Kramer, Ludwig, Pleasantville, N. Y.	51	118	McCaullis, J. R., San Mateo, Calif.	4	7	Parker, Helen C., Yonkers, N. Y.	37	62
Krell, Richard, San Jose, Calif.	3	4	McCerrill, Ross, Los Angeles, Calif.	4	7	Parker, L. M., Onondaga, N. Y.	2	2
Kriete, Jane Wordel, Chicago, Ill.	4	7	McCormack, W. C., Edmonton, Canada	2	2	Parla, R. G., Minneapolis, Minn.	18	33
Kristo, Russell, Chicago, Ill.	18	30	McDonald, J. B., Calgary, Canada	2	2	Patterson, Wm. J., Johannesburg, So. Africa	2	3
Krimmel, John, Denver, Colo.	27	42	McGhee, Robert, Manassas Park, N. Y.	9	19	Paul, C. Ralph, Minneapolis, Minn.	2	3
Kroeger, Hans, Sacramento, Calif.	4	4	McGowan, John, West Hartford, Conn.	3	2	Paul, Ruth M., Minneapolis, Minn.	2	3
Krug, Frederick, Montreal, Canada	2	3	McGregor, Margaret, Toronto, Canada	3	2	Pavlovic, Dr. Leopold, Sidney, Australia	2	2
Krull, Henry, Chicago, Ill.	64	106	McGuire, R. C., The Dalles, Ore.	12	14	Pearce, R. J., Somerset, England	26	40
Kuhlman, Harold E., Oklahoma City, Okla.	27	39	McKee, Jack, Los Angeles, Calif.	9	12	Pearson, J. B., Mt. Vernon, Ohio	28	41
Kuhn, Dr. M. L., Green Bay, Wis.	16	31	McKinne, W. R., Okmulgee, Okla.	2	2	Pease, Bob, Meadville, Pa.	6	7
Kuhn, Walter, Bayside, N. Y.	14	21	McLeod, Ethel, San Francisco, Calif.	8	11	Pedue, J. W., Davis, Calif.	5	6
Kunkel, Karl, New York, N. Y.	9	9	McNabb, Margaret, Pittsburgh, Pa.	3	3	Pelme, W. A., Seattle, Wash.	5	7
Kuntz, M. E., Oak Park, Ill.	9	12	McPherson, W., Sacramento, Calif.	4	5	Perrine, Eldon, Kirkland, Wash.	3	3
Kurtz, Elmer, Minneapolis, Minn.	7	8	Meighan, J. T., Glendale, N. Y.	15	29	Persico, Antonio, Cremona, Italy	2	4
Kusnetsoff, A. T., Middle Village, N. Y.	4	5	Meisel, Hyman, Rochester, N. Y.	2	2	Peterson, E. H., New Britain, Conn.	2	2
Kyle, Marguerite, Columbus, Ohio	3	3	Mellow, J. K., St. Louis, Mo.	4	6	Petich, Mrs. Solina, Springfield, N. J.	13	19
<b>L</b>								
Lastsch, Theodore, Milwaukee, Wis.	23	50	Mengel, J. B. (Capt.), Lincoln, Neb.	2	4	Peters, R. H., Michigan City, Ind.	12	13
LaDue, Noel, Sacramento, Calif.	52	112	Merlino, J. J., Yonkers, N. Y.	26	111	Peters, Ruth, Hemet, Calif.	2	4
Lampert, John, Brooklyn, N. Y.	18	22	Merrifield, Nelson, Port Arthur, Canada	24	36	Peterson, Wm., Weehawken, N. J.	2	2
Lancet, Grace, Chicago, Ill.	13	30	Merrill, F. R., Los Angeles, Calif.	8	16	Pethybridge, Frank E., Niagara Falls, N. Y.	4	5
Lank, Maurice, Los Angeles, Calif.	31	58	Metcalf, O. F., El Paso, Texas	11	16	Pfisterer, Janet, Lancaster, Pa.	3	8
Lauer, Robert, Milwaukee, Wis.	4	4	Miller, Don C., San Mateo, Calif.	4	7	Phillimore, Jessie, Worcester, Mass.	2	2
Law, H. W., Oshawa, Canada	6	6	Miller, Glenn, Billings, N. J.	9	13	Phillips, Robert Jr., Washington, D. C.	10	13
Lawrence, A. L., Flushing, N. Y.	2	3	Miller, Howard, Winnetka, Ill.	18	20	Phillips, Rose, Washington, D. C.	3	3
Lawres, Irving, Bronxville, N. Y.	26	39	Miller, Joan Joy, West New York, N. J.	6	10	Piano, Colombano, Torino, Italy	2	3
Lee, Percy, New Hyde Park, N. Y.	30	40	Miller, L. F., Chicago, Ill.	2	2	Pier, E. C., Mt. Carmel, Conn.	28	35
Lee, James, New York, N. Y.	2	4	Miller, Navron, Forterville, Calif.	2	3	Pimenta, Manuel, Lisbon, Portugal	2	2
Lee, K. M., Mt. Beauty, Australia	2	4	Miller, Paul L., Seattle, Wash.	12	15	Pinskern, Teresa, Milwaukee, Wis.	13	18
Lee, Melvin, Round Lake, Ill.	3	4	Miller, Vera, Winnetka, Ill.	2	11	Pinkham, Dr. W. H., Santa Barbara, Calif.	2	4
<b>M</b>								
Leach, Theodore, Milwaukee, Wis.	23	50	Milliron, Wm. A., Youngstown, Ohio	8	5	Pittman, L. H., Denver, Colo.	10	16
LeDue, Noel, Sacramento, Calif.	52	112	Mills, Tom L., Bremerton, Wash.	2	2	Plaisler, Marie, Minneapolis, Minn.	7	9
Lampert, John, Brooklyn, N. Y.	18	22	Mills, Ray, Hollywood, Calif.	2	2	Plommes, C. G., Rochester, N. Y.	2	2
Lancet, Grace, Chicago, Ill.	13	30	Milmo, J. O., Golden, Colo.	24	37	Pollock, Dr. Wm. A. Forest Grove, Ore.	27	38
Lank, Maurice, Los Angeles, Calif.	31	58	Milmo, Marilyn, Golden, Colo.	2	3	Pomeroy, Dr. H. B., Scarsdale, N. Y.	28	53
Lauer, Robert, Milwaukee, Wis.	4	4						
Law, H. W., Oshawa, Canada	6	6						
Lawrence, A. L., Flushing, N. Y.	2	3						
Lawres, Irving, Bronxville, N. Y.	26	39						
Lee, Percy, New Hyde Park, N. Y.	30	40						
Lee, James, New York, N. Y.	2	4						
Lee, K. M., Mt. Beauty, Australia	2	4						
Lee, Melvin, Round Lake, Ill.	3	4						

Name	Exh.	St.	Name	Exh.	St.	Name	Exh.	St.
Pool, Russel S., Cheaks, Minn.	2	2	Schlosser, H. A., Soudale, N. Y.	6	7	Takahashi, Dr. H. M., Berkeley, Calif.	37	66
Popojoy, Wm. D., Normal, Ill.	11	18	Schmidt, M. J., Chicago, Ill.	83	106	Taylor, R. C., North Hollywood, Calif.	2	4
Porter, Glenn O., Studio City, Calif.	26	49	Schmitt, Clara, Chicago, Ill.	9	12	Thaw, Sandra, Washington, D. C.	17	31
Porter, Mildred L., Studio City, Calif.	17	25	Schneider, H. R., Spencerport, N. Y.	28	46	Thomas, Lawrence A., Christchurch, New Zealand	3	5
Potts, R. W. L., San Francisco, Calif.	31	59	Schwartz, A. C., New Rochelle, N. Y.	30	62	Thompson, Grace, El Paso, Texas	12	23
Powell, A. R., Willoughby, Ohio	3	3	Schwartz, Harold V., Milwaukee, Wis.	3	6	Thompson, J. E., San Jose, Calif.	18	23
Pratt, H. L., Windsor, Conn.	3	3	Schwartz, Wm. E., Halifax, Canada	31	45	Thornhill, H. A., Merced, Calif.	50	121
Pratt, Mrs. R. W., Chestnut Hill, Mass.	12	14	Scott, Mary T., Buffalo, N. Y.	3	3	Thornton, Rev. Wm. G., Faber, N. Y.	20	26
Pratte, Dorothy, St. Louis, Mo.	34	46	Scouler, John, Cartersville, Edinburg	2	2	Thrush, G., Denver, Colo.	7	10
Pratte, Paul K., St. Louis, Mo.	31	38	Seckendorf, J., Jamaica, N. Y.	22	33	Thullier, R., Vienne, France	3	4
Price, Dr. R. W., Burlingame, Calif.	2	3	Seguin, Michele, Plainfield, N. J.	14	19	Thullier, Mima, Yvette, Vienne, France	2	4
Priori, Rinaldo, Torino, Italy	2	3	Seldman, M., Brooklyn, N. Y.	5	7	Thurston, Len A., Detroit, Mich.	6	15
Priester, H. C., Davenport, Iowa	32	46	Sottacelli, Filippo, Rome, Italy	4	5	Tingley, John, Longmeadow, Mass.	2	2
Prince, A. V. G., Woster Grove, Mo.	5	10	Shaffer, James, St. Louis, Mo.	3	5	Tjornhom, M. T., Minneapolis, Minn.	3	4
Priori, Frank, College Point, N. Y.	3	4	Shapiro, Philip, Asbury Park, N. J.	2	2	Toll, Grant, Windsor, Canada	3	6
Prompeaud, Adrien, Chateaufort, France	2	4	Sharon, Mrs. Ida M., Pittsburgh, Pa.	42	60	Tosi, Dr. Giovanni, Modena, Italy	15	16
Proutt, Maude F., Seattle, Wash.	4	6	Sharp, M. B., Pittsburgh, Pa.	3	3	Townsend, Bertha, Johnston, Pa.	13	19
Pugh, C. W., Toronto, Canada	33	73	Shaw, Fred B., Bronx, N. Y.	48	81	Townsend, Dr. L. D., Encinitas, Calif.	12	15
Pulling, N. H., Boston, Mass.	27	47	Shaw, Jack, Clayton, Calif.	4	4	Towner, Dave, Seattle, Wash.	2	3
Purvis, B. G., Glendora, Calif.	20	44	Shes, A. F., Dayton, Ohio	13	26	Trapp, Lewis A., Toronto, Canada	5	9
Putnam, Ann, Mt. Carmel, Ill.	6	8	Shedivata, H. W., Bremerton, Wash.	2	2	Traub, R., Chicago, Ill.	15	19
<b>Q</b>			Sheldon, H. D., West Caldwell, N. J.	11	16	Treloar, Phyllis, Toronto, Canada	29	31
Quaglia, Marco, Montreal, Canada	2	2	Sherman, J. T., Minneapolis, Minn.	50	88	Troup, Marion, LaGrange, Ill.	2	2
Quiron, Ezio, Cremona, Italy	2	2	Sibley, Mrs. Clara, Boonton, N. J.	6	9	Tubby, Elizabeth, Greenwich, Conn.	3	3
<b>R</b>			Sickels, H. A., San Francisco, Calif.	6	8	Tussell, Claire, Pittsburgh, Pa.	4	6
Raby, Edwin L., Manitowish, Wis.	3	4	Siebnaler, R., Luxembourg, Grand Duchy	3	4	Tueller, Velma, Salt Lake City, Utah	3	5
Raines, Larry, Kansas City, Mo.	5	6	Sieltart, Mrs. S. J., New York, N. Y.	2	2	Tuteur, Laura, Sunland, Calif.	5	7
Raisman, Edith, Key Gardens, N. Y.	2	2	Silverman, Arthur, Brooklyn, N. Y.	4	6	Tuttle, L. L., La Jolla, Calif.	7	9
Ramsey, Malcolm J., Elmhurst, Ill.	8	11	Skinner, F. N., Montreal, Canada	15	19	<b>U</b>		
Ranati, Gianni, Torino, Italy	2	2	Simmerman, Jess, Davenport, Iowa	27	36	Ulrich, Susan, Yakima, Wash.	2	2
Randall, Tim, Halifax, Nova Scotia	28	41	Simmons, G. C., Grand Junction, Colo.	11	15	Umbrach, R. D., Okmulgee, Okla.	2	2
Rancom, Elizabeth, New York, N. Y.	10	11	Simpson, Lucille, Fullerton, Calif.	3	3	Underwood, Arthur M., Rochester, N. Y.	2	4
Rappaport, Mrs. M. C., Great Neck, N. Y.	6	7	Simpson, Roy, Fullerton, Calif.	16	28	Unplac, Kna, Manila, Philippine	6	9
Ratcliff, R. G., Dunedin, New Zealand	6	10	Sims, Lt. Col. Ralph, New York, N. Y.	20	27	Ungari, Jos. Anthony, Monterey Park, Calif.	10	34
Ray, Roger, Minneapolis, Minn.	3	2	Skidmore, E. Lorraine, New Hyde Park, N. Y.	20	22	Utterback, Eileen, Lombard, Ill.	4	7
Reincke, E. C., Manitowish, Wis.	34	62	Skinner, F. N., Denver, Colo.	10	14	<b>V</b>		
Reinke, H. E., Toronto, Canada	2	2	Small, A. W., Detroit, Mich.	6	8	Vaill, E. W., West Hartford, Conn.	4	5
Reiph, Ed. L., County Durham, England	2	4	Smart, Eric, Lechdale, Glos, England	2	2	Van Allen, Wm., Bend, Ore.	10	10
Renfro, Alfred, Santa Barbara, Calif.	1	1	Smith, Charlotte, Seattle, Wash.	5	6	Van Banning, A. E., Golden, Colo.	2	2
Reynolds, David G., Alhambra, Calif.	14	20	Smith, Dorothy Marie, Seattle, Wash.	5	5	Van Meter, J. T., Cambridge, Mass.	2	3
Reynolds, Isa, Wilmette, Ill.	2	2	Smith, Edith S., New York, N. Y.	8	11	Van Ralio, B., New York, N. Y.	14	21
Rhoton, Marie L., Columbus, Ohio	2	4	Smith, James H., Columbus, Ohio	2	3	Van Sickie, Winifred, Bremerton, Wash.	13	19
Rice, Pearl Schwartz, Chicago, Ill.	34	34	Smith, J. D., Lancaster, Pa.	16	25	Van Steenberg, Carl, Long Beach, Calif.	7	8
Rich, Marion, Melrose, Mass.	15	19	Smith, Janice, Buffalo, N. Y.	2	2	Vautsch, Henri E., Montreal, Canada	16	19
Richmond, Capt. Cortland, Livemore, Calif.	12	14	Smith, Lawrence J., Oak Park, Ill.	10	12	Vehney, Dr. J. F. B., Vlaardingen, Netherlands	5	6
Richier, Fred T., LaGrange Park, Ill.	24	30	Smith, Morris, Denver, Colo.	7	12	Videtta, Michael, Lynn, Mass.	5	7
Richter, Frank, Louisville, Ky.	1	2	Smith, Olive L., Lyabrook, N. Y.	7	12	Vignale, Adolph, New Toronto, Canada	57	73
Ries, Don T., Normal, Ill.	3	4	Smith, Dr. S. Wayne, Salt Lake City, Utah	2	2	Vincent, Mattie, Potomac, Calif.	13	19
Riggs, J. A., Reno, Nev.	3	2	Smith, Mrs. Walter, Porterville, Calif.	2	2	Vittas, S., Brooklyn, N. Y.	6	6
Riley, R. S., Berkeley, Calif.	3	2	Sneddon, James O., Seattle, Wash.	5	5	Vogt, Alfred, Manches, Germany	4	4
Rittenhouse, F. L., New York, N. Y.	3	5	Soper, Miriam, Peoria, Ill.	25	39	<b>W</b>		
Rivetti, Renata, Biella, Italy	3	2	Soper, R. W., Port Arthur, Canada	35	66	Wagner, Antia, Boston, Mass.	2	4
Roberts, Dr. Chester L., Glendale, Calif.	3	2	Soracy, F. J., Long Island City, N. Y.	35	66	Wagner, Dr. Richard J., Boston, Mass.	2	4
Roberts, C. W., Urbana, Ill.	10	13	Sorensen, Dora, Minneapolis, Minn.	28	45	Wahlman, J. P., Chicago, Ill.	2	2
Roberts, Edward M., Cincinnati, Ohio	3	4	Soula, Mildred, Hilledale, N. Y.	3	3	Waldman, Edward, White Plains, N. Y.	4	5
Roberts, Wilma, The Dalles, Ore.	15	17	Sparks, Ray, Inglewood, Calif.	6	12	Walgreen, Myrtle, Chicago, Ill.	23	33
Robinson, Chester B., Warren, Ohio	16	20	Spaven, L. M., Rochester, N. Y.	12	17	Walker, Frank Simard, Van Nuys, Calif.	2	3
Robinson, G. W., Merced, Calif.	45	99	Spiegelman, Maurice, Philadelphia, Pa.	2	2	Wallace, C. D., Salt Lake City, Utah	2	3
Robinson, Lloyd Jr., Los Angeles, Calif.	8	17	Spinaidi, Gian Franco, Torino, Italy	2	3	Wallace, Dorothy, Berkeley, Calif.	7	10
Recca, Faust, Torino, Italy	2	2	Spitzig, L. C., Alhambra, Calif.	3	3	Wallis, Ann, Edgartown, Mass.	21	25
Rohr, Miss Bert, Seattle, Wash.	2	3	Sponholt, Burt, Oklahoma City, Okla.	2	2	Wallis, F. F., Edgartown, Mass.	9	9
Romanelli, F. A., Utica, N. Y.	4	6	Stadler, Lewis S., Kalamazoo, Mich.	2	2	Walsh, John E., Beverly, Mass.	3	6
Romig, O. E., Pittsburgh, Pa.	4	6	Stahlman, L. S., Rochester, N. Y.	7	10	Walther, Rev. J. A., Pittsburgh, Pa.	3	2
Root, Mary Abelo, Evanston, Ill.	8	11	Stark, Allen, Toronto, Canada	6	9	Wander, D. H., Springfield, Mass.	29	75
Roper, E. H., Toledo, Ohio	4	6	Stark, Wm., Toronto, Canada	2	3	Warburton, Geo. B., Lancashire, England	3	6
Roper, Georgia, Toledo, Ohio	19	23	Steck, G. F., Oil City, Pa.	20	46	Ward, Granville, Chicago, Ill.	2	2
Roscap, W. M., Detroit, Mich.	5	7	Steele, Joseph M., Coalinga, Calif.	11	16	Ward, V. E., Angelo Camp, Calif.	48	82
Roser, A. E., Minneapolis, Minn.	11	10	Steele, Sid, Yakima, Wash.	9	11	Wark, John, St. Paul, Minn.	3	3
Roslan, Arthur H., Mt. Kisco, N. Y.	9	13	Steinley, L. L., Urbana, Ill.	31	45	Warriack, Elvin, Urbana, Ill.	6	7
Rom, Brigadier Gen. MacLeod, Joliet, Ill.	3	2	Steinley, Ruth, Champaign, Ill.	11	12	Watson, Hazel, Seattle, Wash.	2	2
Rom, Mabel, Salt Lake City, Utah	23	31	Steinbeck, Dr. F. A., Mt. Vernon, N. Y.	8	10	Watson, Leslie D., Worcester, England	3	6
Roush, H. L., Charlotte, N. C.	2	2	Stern, Samuel, New York, N. Y.	47	118	Watters, Ruby, Toronto, Canada	2	2
Ruch, Dr. Fred, Plainfield, N. J.	35	60	Stettler, Leo A., Alhambra, Calif.	16	25	Webb, Rand, Beaver Falls, Pa.	2	3
Rudd, Irma Carter, Redondo Beach, Calif.	16	29	Stevens, Ilse, Ventura, Calif.	3	6	Weber, Norman E., Bownessville, Pa.	24	43
Russell, J. A., Sacramento, Calif.	3	4	Stewart, Irene, Los Angeles, Calif.	3	3	Webster, Chas. S., San Leandro, Calif.	3	4
Rydland, Mrs. A. D., Lansing, Mich.	11	14	Stibler, Toni, Brooklyn, N. Y.	14	19	Webster, Claire, Berkeley, Calif.	27	39
Rydland, Oyvind, Lansing, Mich.	4	5	Stibler, Vincent L., Brooklyn, N. Y.	34	54	Webster, Pierre, Buffalo, N. Y.	2	2
<b>S</b>			Stith, L. M., Chula Vista, Calif.	6	7	Webster, W. G., Seattle, Wash.	11	14
Sager, Clark, South Gate, Calif.	27	42	Stockum, Jenn, Beryre, Ill.	2	2	Wechs, Paul A., Meredith, N. H.	17	19
Sandahl, H. E., Minneapolis, Minn.	20	25	Stout, Dorcas, Toronto, Canada	5	9	Weinard, F. F., Urbana, Ill.	3	4
Sanford, Mattie, Salt Lake City, Utah	4	4	Strain, Wm. C., Somerville, N. J.	3	3	Weinberger, Henry F., Waltham, Mass.	22	41
Sando, Clayton, Lewiston, Maine	2	3	Strindberg, R., West Hartford, Conn.	33	50	Wellington, Walter, The Dalles, Ore.	2	2
Sando, Janet, Danbury, Conn.	6	6	Stroh, Anne E., San Francisco, Calif.	2	2	Well, Ethel, North Bergen, N. J.	25	37
Sando, Vance B., Redlands, Calif.	3	3	Struthers, Anna, Red Bluff, Calif.	2	2	Wessel, Martha, Bloomington, Ill.	9	13
Sapir, Mts, Bronx, N. Y.	20	39	Stumm, W. F., Pittsburgh, Pa.	57	60	Western, H. A., Salt Lake City, Utah	2	2
Satterfield, Susanne, New Canaan, Conn.	11	12	Sullivan, Raymond, New York, N. Y.	6	9	Westgate, Warren, Davis, Calif.	3	7
Savary, Warren H., Plainfield, N. J.	37	97	Sullivan, W. F., San Francisco, Calif.	39	52	Westmark, Elsie, Minneapolis, Minn.	34	64
Shargo, Robert, Chicago, Ill.	11	17	Sua, Elisabeth T., Ames, Iowa	5	9	Westmark, Maurita, Minneapolis, Minn.	3	9
Scharlin, Von S., West Hempstead, N. Y.	2	2	Sua, Rev. J. R., Middletown, Conn.	9	11	Whitman, E. B., San Francisco, Calif.	2	4
Schoett, V. L., Beverly Hills, Calif.	2	4	Sweet, Irene, Green Bay, Wis.	9	11	Whitaker, Russ, Altadena, Calif.	2	2
Schoett, Veronica, Beverly Hills, Calif.	7	15	Swigart, Howard, Seattle, Wash.	23	38	Whitaker, S., Lodi, Calif.	2	2
Schleicher, Cecilia, Pasadena, Calif.	3	4	Swigart, Viola, Seattle, Wash.	14	23	White, Burdette, Peris, Calif.	2	2
Schlesinger, K., Pittsburgh, Pa.	3	6	<b>T</b>			White, W. W., Niles, Ohio	3	4
			Tagliacolo, Carlo, Torino, Italy	2	3	Whitcliffe, Thorne, Garden Grove, Calif.	3	7
						Whitkey, R., Cleveland Heights, Ohio	12	16

Name	Exh.	Sl.	Name	Exh.	Sl.	Name	Exh.	Sl.
Widder, Albert, Forest Hills, N. Y.	45	102	Wing, Mary, San Diego, Calif.	3	6	Wu, Dr. Hung Tek, Hong Kong, China	4	5
Wignot, A., Shrewsbury, Mass.	3	2	Winick, Dr. Gilbert, Port Chester, N. Y.	3	3	Wynne, H. W., Rye, N. Y.	19	25
Wilcox, Wesley, Normal, Ill.	2	2	Wohlmer, Ruth, London, England	11	26			
Wildmoor, Jose F., Munchen, Germany	3	3	Wohlman, H. A., New York, N. Y.	32	59			
Wilke, John H., St. Paul, Minn.	36	54	Wohlman, Gertrude, New York, N. Y.	6	11			
Wilkins, Chas. T., Urbana, Ill.	20	24	Wolf, Julius, Chicago, Ill.	7	11			
Wilkins, Dorothy E., Urbana, Ill.	4	4	Wolf, Paul J., Putnam Valley, N. Y.	39	72			
Willey, D. L., Rochester, N. Y.	4	5	Wolfson, Frances, New York, N. Y.	3	5			
Williams, Dr. Don, Marietta, Ohio	14	25	Wolfson, Samuel M., New York, N. Y.	19	26			
Williams, D. H., Owego, N. Y.	8	10	Wolgemuth, Phyllis, Chicago, Ill.	3	4			
Williams, E. R., Christchurch, New Zealand	2	4	Wood, W. F., Montreal, Canada	3	4			
Williamson, F. E., Long Beach, Calif.	3	5	Wood, Walter J., Whittier, Calif.	3	3			
Wilmoth, Dr. M. E., San Pedro, Calif.	13	14	Wood, W. W., Halifax, Canada	6	7			
Wilson, Jan. H., West Orange, N. J.	2	2	Woodie, Edmund A., Natick, Mass.	10	16			
Wilson, Albert L., Valley Stream, N. Y.	12	19	Wotruba, Tom, Stevens Point, Wis.	3	4			
Wilson, E. C., Brooklyn, N. Y.	23	27	Wren, W. A., Newport, Ohio	4	4			
Wilson, Myrtle, Pittsburgh, Pa.	4	4	Wright, C. L., East Orange, N. J.	21	27			
Wilson, Dr. W. H., Liverpool, England	2	2	Wright, N. G., New Castle-Upon-Tyne	2	4			
Wimpey, A. B., Santa Ana, Calif.	2	6	Wright, W. Z., Blue Island, Ill.	7	9			

## Who's Who In Nature Photography

1956

Compiled by Louise K. Broman, APSA

166 W. Washington St., Chicago 2, Illinois

Exhibitions listed include Chicago, Rochester, Toronto, Cincinnati, Columbus, Westchester, Santa Barbara, Buffalo, Detroit, Evergreen Empire, Merced, PSA (Denver), Mississippi Valley, and Kentucky.

(Asterisk indicates Judge. E—Exhibition, S—Slides, P—Prints)

Name	E	S	P
<b>A</b>			
Adams, Blanche H., Phoenix, Ariz.	9	17	—
Akers, Archie W., Milbrae, Calif.	6	—	15
Albertson, Helen, Sioux City, Iowa	2	—	3
Ambler, Arthur W., New York, N. Y.	3	4	4
Amodeo, Dr. Edward E., Toronto, Canada	2	4	—
Anderson, Alice, Berkeley, Calif.	6	6	—
Anderson, Arthur E., Chesterton, Ind.	5	7	5
Appleton, S. Libby, Dorchester, Mass.	6	7	—
Armstrong, A. Millard, Columbus, Ohio	2	2	—
Arriola, J. H., San Francisco, Calif.	9	15	—
<b>B</b>			
Bailey, Warren, Delaware, Ohio	2	2	—
Ballard, B. S., Montara, Calif.	7	9	—
Ballentine, Grace M., Upper Montclair, N. J.	5	2	8
Banks, John L., Jr., Los Angeles, Calif.	2	4	—
Barker, I. C., San Francisco, Calif.	4	4	—
Barnes, Bert, Pleasantville, N. Y.	2	2	—
Barrie, Ernest W. G., Brantford, Canada	4	5	—
Bartram, H. S., Fremont, Calif.	7	13	5
Bartholomew, George C., Bonne Terre, Mo.	2	—	3
Baize, Dr. Willie M., Pebble Beach, Calif.	2	6	—
Batts, H. Lewis, Jr., Kalamazoo, Mich.	12	27	—
Beum, Samuel, New York, N. Y.	6	8	—
Beatty, Dorothy D., Chambersburg, Pa.	12	28	—
Bender, Mildred Shull, Chambersburg, Pa.	14	28	—
Berry, Harold E., Wellesley, Mass.	10	27	—
Biedel, Dr. C. W., Bremerton, Wash.	10	24	—
Biedel, Margaret B., Bremerton, Wash.	6	9	—
Bicker, Barrie H., Wheatridge, Colorado	8	12	1
Biscaine, Jean, LaMans, France	3	—	3
Bittman, Florence R., Jamaica, N. Y.	4	4	—
Blackie, Kenneth F., Los Angeles, Calif.	2	8	—
Blackley, Sam G., Merced, Calif.	14	49	—
Bligh, Arthur, Jarvis, Canada	2	2	—
Block, David, Manitowish, Wis.	2	2	—
Blome, Jean D., Albany, Calif.	2	2	—
Booth, H. R., Petaluma, Calif.	8	8	—
Boulter, J. Harry, Jr., Chicago, Ill.	11	20	—
Bourne, Edward H., Penfield, N. Y.	11	16	7
Boyd, George D., Toronto, Canada	2	2	—
Braun, Louis W., Chicago, Illinois	13	16	1
Brewer, Kenneth, Mt. Holly, N. J.	2	4	—

Name	E	S	P
Brewster, George, Arlington, Va.	7	11	—
Brice, Norman R., St. Louis, Mo.	3	3	—
Brine, Dr. R. J., Santa Barbara, Calif.	3	2	—
Broman, Louise K., Chicago, Ill.	14	27	26
Brookins, Glen E., San Bernardino, Calif.	3	4	—
Brown, Richard G., Phillipsburg, N. J.	2	2	—
Brown, Susanne, Hollywood, Calif.	3	7	—
Brown, Earle W., Detroit, Mich.	3	5	—
Brown, Mary W., Brooklyn, N. Y.	2	3	—
Burkhardt, Ludolf, Yonkers, N. Y.	5	9	—
Burton, Dr. Blanche, Toronto, Canada	2	5	—
Byrkit, Margaret, Long Beach, Calif.	2	2	—
<b>C</b>			
Calkins, Harold S., Wayland, Mich.	5	5	—
Campbell, Jane Paterson, Coal City, Ill.	9	13	—
Campbell, Leslie A., Belchertown, Mass.	11	23	24
Campbell, William I., Guelph, Canada	4	6	—
Carlson, Charles A., Berkeley, Calif.	3	4	—
Carter, E. Orrville, Sarnia, Canada	2	2	—
Chamberlin, Joseph C., Forest Grove, Ore.	3	5	—
Chantler, Dr. M. A., New Toronto, Canada	2	5	—
Church, Eleanor B., New York, N. Y.	3	4	—
Clark, Kim, Kodiak, Alaska	3	3	—
Clements, George, McConsville, Ohio	12	26	—
Coburn, Sylvia, M. D., Chicago, Ill.	2	2	—
Coleman, Cy, Detroit, Mich.	5	—	16
Coleman, Walter W., Brunswick, Ohio	3	3	1
Collia, John A., Belchertown, Mass.	8	13	—
Cook, Clarence D., Lakeside, Mich.	2	2	—
Cooper, Albert E., Omaha, Neb.	3	3	—
Cooper, Alfred W., Worland, Wyo.	10	16	—
Coopridge, J. L., Palestine, Ill.	5	7	—
Corbus, George A., Ottawa, Ill.	3	4	—
Cortlett, Reginald V., Toronto, Canada	2	6	1
Cross, Eric M., San Leandro, Calif.	2	2	—
Cubitt, Ellen E., Toronto, Canada	7	15	—
Culbertson, J. W., Franklin, Ohio	2	3	—
Cunliffe, Selma, Methuen, Mass.	6	11	—
<b>D</b>			
Daniels, Arlene H., Pittsburgh, Pa.	3	3	—
Danielsen, Ross B., Chicago, Ill.	2	4	—
Darnell, Paul S., South Orange, N. J.	2	2	—
Dart, Helen M., Chicago, Ill.	3	4	—
Davidson, W. T., Warren, Pa.	9	15	9
DeGinger, Dr. E. R., North Syracuse, N. Y.	12	20	—
DeLong, Frederick E., Jr., Hartford, Conn.	10	18	—
DeLoew, John C., Hopkins, Minn.	2	2	—
Dennis, Walter L., Decatur, Ill.	11	20	—
Desmond, Alice C., Newburgh, N. Y.	2	2	—
Dickens, Al, Whitestone, N.Y.	5	7	—
Dobaki, Melvia A., Villa Park, Ill.	4	4	—
Dollart, Cora J., Seattle, Wash.	4	5	—

Name	E	S	P
Doellittle, James, Oshkosh, N. Y.	9	16	—
Doellittle, Ruth T., Oshkosh, N. Y.	4	4	—
Dowling, Edward, Sharon Hill, Pa.	3	3	—
Dreary, Ivy M., Lake Cowichan, Canada	4	5	—
Drobnick, E. C., Decatur, Ill.	3	3	—
Durba, Bertha, Yonkers, N. Y.	3	2	—
Dyer, William W., Apple Valley, Calif.	6	17	—
<b>E</b>			
Edgcombe, Jean M., Rochester, N. Y.	3	6	—
Engert, John F., Jr., Rochester, N. Y.	13	24	—
Eisenberger, H. J., Bloomington, Ill.	10	13	9
Erdedy, Ernie H., Denver, Colo.	4	4	—
<b>F</b>			
Farrington, Ted E., Chicago, Ill.	10	22	18
Faught, Francis Ashley, Philadelphia, Pa.	3	1	2
Fay, Mrs. T. R., Hackensack, N. J.	3	3	—
Ferguson, Katharine M., Brenton, Wash.	11	13	—
Ferguson, Raymond C., Brenton, Wash.	9	13	—
Ferguson, Mary W., Toronto, Canada	14	24	—
Fernandez, Frank J., Rochester, N. Y.	2	2	—
Fife, Ollie, Washington, D. C.	2	2	—
Firth, Caryl R., Trappe, Md.	4	—	9
Firth, Tom, Trappe, Md.	2	—	8
Fisher, Edward J., Pittsburgh, Pa.	6	9	—
Flores, Rudolph C., Los Angeles, Calif.	3	—	11
Fong, Larry, Pleasantville, N. Y.	12	20	—
Foots, Howard E., New York, N. Y.	11	23	18
Fort, Walter Z., Pemberton, N. J.	7	12	—
Foster, Bernice S., Worcester, Mass.	8	12	—
Foster, Sarah B., Phoenix, Ariz.	7	10	—
Foster, Wayne C., Phoenix, Ariz.	5	7	—
Frey, Robert P., Ellensburg, Pa.	2	2	—
Friend, V. R., Visalia, Calif.	3	8	—
Fry, Donald H., Jr., Palo Alto, Calif.	5	6	—
Fuller, Mabel Johnson, Riverside, Ill.	4	7	—
Funk, LaFayette, Shirley, Ill.	3	9	—
Fusco, Maxine E., Grand Rapids, Mich.	5	5	4
<b>G</b>			
Gantner, Herman H., New York, N. Y.	4	6	—
Garrett, FFC, Howard L., Denver, Colo.	3	3	—
Garrod, Richard M., Fontana, Calif.	4	8	—
Gebhardt, Frank C., Erie, Pa.	14	24	—
Gebhardt, Harry L., Erie, Pa.	13	22	—
Gee, R. L., Toronto, Canada	3	6	—
Gerke, Robert H., Jr., Marietta, Ohio	9	9	—
Gotsendauer, C. W., Forest Grove, Ore.	1	1	—
Gibson, H. Len, Rochester, N. Y.	8	6	9
Giles, S. R., South Gate, Calif.	5	8	—
Gingrich, Audrey, Detroit, Mich.	5	5	—
Goble, Lloyd J., Klamath Falls, Ore.	3	5	—
Gogatz, James, Manitowish, Wis.	6	7	—
Goldberg, Julia, Miami Beach, Fla.	3	4	—
Goodwin, Mrs. John E., Toronto, Canada	11	29	—



Name	E	S	P	Name	E	S	P	Name	E	S	P
Goodwin, S. Allen, Graybull, Wya. ....	3	4	—	MacMullen, Smith, Los Angeles, Calif. ....	5	7	—	Rice, Frank E., Chicago, Ill. ....	2	4	—
Grab, Dr. Gerhard, Hahnweg, Germany ....	2	3	—	Malcomson, Richard O., Mt. Pleasant, Mich. ....	8	17	—	Rice, Pearl S., Chicago, Ill. ....	6	8	—
Greenhood, Henry W., Los Angeles, Calif. ....	9	19	—	Malek, Joseph J., Reading, Pa. ....	12	35	—	Rich, Marion M., Melrose, Mass. ....	7	13	—
Greer, Richard M., Joy, Ill. ....	5	13	—	Manheim, Eugene, New York, N. Y. ....	9	18	—	Rien, Dr. Donald T., Normal, Ill. ....	13	31	—
Crafo, Henry J., Saginaw, Mich. ....	2	2	—	Mansfield, Carl, Bloomington, Ohio ....	4	—	7	Roberts, Edward M., Cincinnati, Ohio ....	2	4	—
Gregory, Dr. Lewis T., Urbana, Ill. ....	2	2	—	Manner, Helen C., New York, N. Y. ....	4	7	—	Roberts, Wilma, The Dalles, Oregon ....	2	3	—
Gregory, Marguerite, Miami, Okla. ....	10	13	—	Maranville, W. B., Montone, Calif. ....	8	12	—	Robinson, Andrew, Tucson, Ariz. ....	2	4	—
Grier, Catherine, New York, N. Y. ....	3	2	—	Marcussen, William H., Maplewood, N. J. ....	2	2	—	Robinson, George W., Merced, Calif. ....	14	40	—
<b>H</b>				Marker, Estelle, Oakland, Calif. ....	5	7	—	Roche, Jack, Caldwell, N. J. ....	3	7	4
Hait, Grant M., Rochester, N. Y. ....	10	16	18	Marshall, Harold L., Chicago, Ill. ....	5	9	—	Rogers, F. M., Winston-Salem, N. C. ....	2	2	—
Hall, Willis, Yankton, S. D. ....	2	4	—	Matthews, J. M., Oklahoma City, Okla. ....	2	2	—	Root, Mary Abela, Evanston, Ill. ....	2	3	—
Harpster, Harry, Jr., Salt Lake City, Utah ....	3	—	8	McAdams, Frank C., Madison, Wis. ....	10	14	—	Roper, George A., Toledo, Ohio ....	8	14	—
Harris, Charles B., Merced, Calif. ....	14	47	—	McAuliffe, J. Roy, San Mateo, Calif. ....	3	5	—	Rossi, Adolf, Brno, Czechoslovakia ....	5	—	6
Harris, Henry M., Pacific Palisades, Calif. ....	2	5	—	McBride, William A., Santa Barbara, Calif. ....	2	6	—	Rotherham, Edward R., Caulfield, Vic., Australia ....	8	10	16
Hart, Chester, Oak Park, Ill. ....	6	8	—	McCormack, W. C., Edmonton, Canada ....	2	2	—	Roush, Hoyt L., Charlotte, N. C. ....	9	12	—
Hartshorne, Vada, Tulsa, Okla. ....	8	3	—	McGuillicuddy, Harry, Rochester, N. Y. ....	6	12	—	Ruch, Dr. Fred J., Plainfield, N. J. ....	6	15	—
Haugen, Bob, Lynden, Wash. ....	3	3	1	McGillicuddy, Robert C., Rochester, N. Y. ....	6	12	—	Rudd, Irma Louise, Redondo Beach, Calif. ....	11	27	—
Hawkins, William W., Pemberton, N. J. ....	9	15	—	McGregor, Katherine M., Toronto, Canada ....	2	5	—	Russell, LeRoy F., Princeton, Ariz. ....	11	20	20
Hayes, Austin E., LoGrange Park, Ill. ....	4	10	—	McGregor, Margaret, Toronto, Canada ....	2	3	—	Russell, J. A., San Diego, Calif. ....	2	2	—
Hayes, Harley, Ukiah, Calif. ....	4	4	7	McKeown, Jack, Los Angeles, Calif. ....	2	4	—	Ryffer, Henry W., San Diego, Calif. ....	3	—	11
Hayes, Lenore Blise, LoGrange Park, Ill. ....	10	15	—	McLeod, C. R., Raleigh, N. C. ....	2	3	—	<b>S</b>			
Hayman, Naomi, Hubbard, Ohio ....	5	10	—	McNabb, Margaret J., Pittsburgh, Pa. ....	2	3	—	Sager, Clark, South Gate, Calif. ....	7	14	—
Heagy, Clarence H., Fresno, Calif. ....	2	2	—	McWethy, Robert, Wichita, Kansas ....	2	3	—	Sanford, Mattie C., Salt Lake City, Utah ....	4	4	—
Heer, Emerson, Ontario, Calif. ....	2	2	—	Melton, J. W., San Diego, Calif. ....	6	8	—	Savary, Warren H., Plainfield, N. J. ....	11	89	—
Heinrich, A. L., Zanesville, Ohio ....	3	2	—	Merrifield, Nelson, Port Arthur, Canada ....	2	2	—	Schaefer, Otto S., Princeton, N. J. ....	2	2	—
Henrick, Felix J., Steubenville, Ohio ....	4	5	—	Metz, O. F., El Paso, Texas ....	9	15	1	Schmidt, Martin J., Chicago, Ill. ....	11	17	—
Heggin, Nestor E., Monongahela, Pa. ....	6	8	—	Miller, Donald C., San Mateo, Calif. ....	2	3	—	Schmitt, Clara, Chicago, Ill. ....	5	8	—
Hessing, Ferrel W., St. Louis, Mo. ....	3	3	—	Miller, Lewis F., Chicago, Ill. ....	8	15	—	Schneider, Harley R., Spencerport, N. Y. ....	5	7	1
Hibbard, F. Gardiner, Grapevine, Texas ....	11	22	—	Miller, Dr. Newton, Porterville, Calif. ....	5	10	—	Schula, Louis A., Chicago, Ill. ....	5	5	6
Hiet, Lawrence D., Grand Rapids, Ohio ....	11	21	—	Miller, Paul L., Seattle, Wash. ....	11	21	—	Severens, E. Parker, Los Angeles, Calif. ....	2	2	—
Hike, Elmer J., Seattle, Wash. ....	4	7	—	Mills, Thomas L., Bremerton, Wash. ....	2	3	—	Sharon, Isa M., Pittsburgh, Pa. ....	4	4	—
Hilton, A. H., Porterville, Calif. ....	5	9	—	Milmon, James O., Golden, Colo. ....	3	5	—	Sheldens, H. D., Caldwell, N. J. ....	3	6	—
Himeno, M. Hilo, Lanikai, Oahu, Hawaii ....	5	9	—	Moore, Betty, Pittsburgh, Pa. ....	4	5	—	Shelander, Robert, Luxembourg ....	2	2	—
Hogan, Clark H., Oklahoma City, Okla. ....	4	—	9	Morgan, Dr. Barton, Ames, Iowa ....	3	3	—	Siege, Barbara M., Pearl River, N. Y. ....	2	1	1
Hoke, Edith B., Oklahoma City, Okla. ....	5	6	—	Morrall, C. J., Worcester, England ....	2	2	—	Silbert, Jeanne H., New York, N. Y. ....	4	5	—
Hogg, Harry G., Stillwater, Okla. ....	13	27	—	Morrill, Ann E., Rockville, Conn. ....	3	5	—	Sinclair, Jane, Davenport, Iowa ....	8	10	—
Hollatz, Arthur C., Bloomington, Ill. ....	13	29	—	Morrow, Phyllis M., Hamilton, Canada ....	3	6	—	Sinclair, George C., Grand Junction, Colo. ....	3	5	—
Holst, O. M., Phoenix, Ariz. ....	2	3	—	Muench, Emil, Santa Barbara, Calif. ....	6	8	—	Sims, L. L., Col. Ralph, New York, N. Y. ....	10	20	—
Homer, R. B., Chicago, Ill. ....	2	3	—	Mulford, Mary M., Washington, D. C. ....	5	5	—	Small, Arden W., Detroit, Mich. ....	3	6	—
Hornland, Rosemond, Chicago, Ill. ....	2	4	—	Munn, George J., Bergenfield, N. J. ....	2	—	4	Smith, M. G., Fresno, Calif. ....	11	17	17
Hulet, Betty H., Chicago, Ill. ....	2	—	4	Murray, Thomas F., Rochester, N. Y. ....	4	5	1	Smith, Olive L., Lynbrook, N. Y. ....	6	7	—
Hutchinson, Edward W., Sharon, Conn. ....	5	6	—	Murray, Violet S., New York, N. Y. ....	2	3	—	Soper, Robert W., Port Arthur, Canada ....	4	6	—
<b>J</b>				Myers, Erle S., Salem, Mass. ....	4	7	—	Spavon, Lawrence M., Rochester, N. Y. ....	2	2	1
Jackson, Blake S., Belchertown, Mass. ....	2	2	—	<b>N</b>				Stadler, Lewis S., Kalamazoo, Mich. ....	2	3	—
Jackson, Torrey, Marlborough, Mass. ....	11	35	4	Nahapiet, Ernest O., San Carlos, Calif. ....	3	3	—	Stark, Alice Payna, Toronto, Canada ....	3	7	—
Jarris, Walter, New York, N. Y. ....	3	4	—	Nauth, Edgar K., Kenmore, N. Y. ....	12	21	12	Stauffer, Robert Eliot, Rochester, N. Y. ....	1	1	—
Javarek, William, Cicero, Ill. ....	3	5	—	Nelson, June M., Chicago, Ill. ....	2	4	—	Steel, Joseph M., Coalinga, Calif. ....	7	12	—
Jeason, Katherine H., Pittsford, N. Y. ....	11	33	—	Neupert, Richard, Peru, Ind. ....	2	2	—	Steinley, Leonard L., Champaign, Ill. ....	12	16	—
Johnson, Alden M., Santa Barbara, Calif. ....	11	21	—	Newell, Raymond F., Jr., Rochester, N. Y. ....	2	2	—	Steinley, Ruth, Champaign, Ill. ....	4	4	—
Johnson, H. J., Chicago, Ill. ....	3	2	—	Nicholson, Dr. Blake L., Upper Darby, Pa. ....	7	17	—	Stora, Samuel, New York, N. Y. ....	13	30	—
Johnson, Pearl, Detroit, Mich. ....	5	8	—	Nicholson, Wendell W., Kalamazoo, Mich. ....	9	18	—	Stettler, Leo A., Alhambra, Calif. ....	2	3	—
Jones, Harry S., Onondaga, N. Y. ....	2	2	—	Nicol, Ruth J., Butte, Mont. ....	8	11	—	Stewart, Alfred J., Los Angeles, Calif. ....	1	3	—
Jones, Lloyd W., Idaho Falls, Idaho ....	2	2	—	Norgard, Eugene D., Los Angeles, Calif. ....	8	10	—	Stewart, Oscar F., Detroit, Mich. ....	10	17	—
Jones, Mrs. R. M., Prescott, Ariz. ....	8	11	—	Norgard, Floyd, Los Angeles, Calif. ....	13	22	—	Strauss, Morton, University Heights, Ohio ....	8	14	—
Jordan, Peggy, Brighton, Mass. ....	3	4	—	<b>O</b>				Stridberg, Robert, West Hartford, Conn. ....	10	22	—
Joway, Wilfred E., Bend, Oregon ....	7	10	15	Oberlin, Howard, Canton, Ohio ....	6	—	18	Strum, W. E., Pittsburgh, Pa. ....	2	3	—
Juckins, Anthony G., Worcester, Mass. ....	8	17	—	O'Brien, Ernest L., Peoria, Ill. ....	2	3	—	Swain, Rev. Joseph R., Winsted, Conn. ....	11	29	—
Justice, Nan, Miami, Fla. ....	3	4	—	Olmstead, Mel, The Dalles, Ore. ....	3	6	—	Swanson, David C., Polk, Pa. ....	5	8	—
<b>K</b>				Osterholm, T. W., Portland, Ore. ....	3	5	—	Swartz, Howard F., Seattle, Washington ....	6	8	—
Kebler, Dr. John F., Flagstaff, Ariz. ....	3	4	—	O'Sullivan, P. M., Victoria, Australia ....	2	3	—	Swartz, Venis, Seattle, Wash. ....	7	9	—
Kang, Boon-Leng, Penang, Malaya ....	8	—	5	Ott, Charles J., McKinley Park, Alaska ....	2	—	5	<b>T</b>			
Kaston, Dr. Benjamin J., New Britain, Conn. ....	13	40	—	Owen, Ethel P., Riverside, Ill. ....	6	13	—	Tashjian, John H., Oakland, Calif. ....	9	21	—
Kenner, CDR. J. L., Washington, D. C. ....	14	22	—	<b>P</b>				Thaw, Sandra R., Washington, D. C. ....	5	7	—
Kirkpatrick, W. A., Phoenix, Ariz. ....	5	2	11	Pedraza, Inocencio E., Los Angeles, Calif. ....	2	3	1	Thompson, Grace A., El Paso, Texas ....	12	34	—
Kirkwood, William K., Hamilton, Canada ....	9	11	—	Pagel, Vir, Milwaukee, Wis. ....	3	4	—	Thompson, James E., San Jose, Calif. ....	6	11	—
Kirschmidt, R. H., Rochester, N. Y. ....	2	4	—	Palmer, Eva, Evanston, Ill. ....	3	6	—	Thornhill, H. A., Merced, Calif. ....	14	46	23
Kline, John H., Reading, Pa. ....	2	3	—	Papke, Arthur W., Western Springs, Ill. ....	3	2	—	Thurston, Len, Detroit, Mich. ....	5	10	3
Kohnert, Adolph, Ansonia, N. Y. ....	14	30	—	Parker, George W., Bloomington, Ill. ....	3	5	—	Townsend, Bertha S., Johnstown, Pa. ....	2	3	—
Kramer, Ludwig, Pleasantville, N. Y. ....	10	29	—	Parker, Helen C., Yonkers, N. Y. ....	9	14	—	Trapp, Lewis A., Toronto, Canada ....	8	11	—
Kriete, Russell, Chicago, Ill. ....	2	3	—	Parker, L. M., Onondaga, N. Y. ....	7	11	—	Traub, Rudolph, Chicago, Ill. ....	5	7	—
Krimmel, John A., Denver, Colo. ....	9	15	—	Parry, Alicia H., Syracuse, N. Y. ....	2	—	4	Trial, Robert J., Seaton, Ill. ....	5	7	—
Kroll, Henry, Chicago, Ill. ....	7	11	—	Pavic, Milan, Zagreb, Yugoslavia ....	3	—	4	Turner, Dr. Carol C., Memphis, Tenn. ....	3	—	8
Kuhlman, Harold E., Oklahoma City, Okla. ....	5	6	—	Pearson, John B., Mt. Vernon, Ohio ....	10	20	—	Turner, Pete, Rochester, N. Y. ....	2	—	7
Kuhlman, Mrs. Harold, Oklahoma City, Okla. ....	5	—	11	Perkins, Charles Eliot, Washington, D. C. ....	2	2	2	Tuttle, Larned L., LaJolla, Calif. ....	9	12	—
Kumetsoff, Alex, Middle Village, N. Y. ....	2	3	—	Petersen, Don, Xenia, Ohio ....	2	3	—	<b>V</b>			
Kyle, Marguerite, Columbus, Ohio ....	9	3	—	Pinkham, Dr. Walter H., Santa Barbara, Calif. ....	5	10	—	Van Allen, William L., Bend, Ore. ....	5	9	6
<b>L</b>				<b>Q</b>				Van Der Hoop, Wilmer, Hamilton, Mich. ....	8	13	—
Lal, T. S., Quilan, S. India ....	6	—	17	Popeloy, William D., Normal, Ill. ....	7	17	—	Van Pappelendam, Alda, Rivera, Calif. ....	2	5	—
Lank, Maurice, Los Angeles, Calif. ....	6	6	—	Porter, Glenn O., Studio City, Calif. ....	9	18	—	Van Sickle, Winifred, Bremerton, Wash. ....	2	4	—
Law, Harry W., Oshawa, Canada ....	2	3	—	Porter, Mildred L., Studio City, Calif. ....	9	14	—	Vaustel, Henri, Montreal, Canada ....	4	6	—
Letherman, Robert L., San Bernardino, Calif. ....	13	37	20	Potts, Robert W. L., San Francisco, Calif. ....	8	19	—	<b>W</b>			
Leblanc, Helen A., West Hartford, Conn. ....	3	2	—	Prall, Richard G., McKinley Park, Alaska ....	2	6	—	Wagner, Anstie B., Boston, Mass. ....	9	14	—
Lee, Wellington, New York, N. Y. ....	4	10	—	Priest, H. C., Davenport, Iowa ....	4	4	—	Wagner, C. H., Omaha, Neb. ....	5	—	15
Lehmbeck, Gilbert R., Harper Woods, Mich. ....	2	—	4	Prince, A. V. B., Webster Groves, Mo. ....	3	2	—	Wagner, Richard J., Boston, Mass. ....	5	5	—
Lemere, Rosworth, Capitola, Calif. ....	3	—	7	Pugh, Clifford W., Toronto, Canada ....	12	24	—	Walgreen, Myrtle R., Chicago, Ill. ....	10	18	—
Lewis, Floyd A., Hollis, N. Y. ....	10	15	—	Purdy, George W., Port Orchard, Wash. ....	7	13	—	Wallace, Dorothy F., Berkeley, Calif. ....	2	3	—
Littel, Otto, New York, N. Y. ....	2	3	6	Purves, Bernard G., Glendora, Calif. ....	12	20	—	Wallis, Ann, Edgartown, Mass. ....	6	6	7
Lobk, Paul H., Chicago, Ill. ....	13	34	—	Putnam, Ann, Mt. Carmel, Ill. ....	5	7	—	Wallis, Freeman F., Edgartown, Mass. ....	6	6	3
Lopson, R. L., Jr., San Bernardino, Calif. ....	8	15	—	<b>R</b>				Walp, Leo, Marietta, Ohio ....	5	8	—
Loke, Wan Tho, Singapore, Malaya ....	6	7	7	Quilt, Louis, Buffalo, N. Y. ....	13	39	—	Walsh, John E., Beverly, Mass. ....	10	34	—
Long, Charles J., San Antonio, Texas ....	3	—	3	<b>S</b>				Walsh, Lillian L., Beverly, Mass. ....	9	27	—
Lund, Arvid E., Hopkins, Minn. ....	3	3	—	Ramsay, Malcolm J., Elmhurst, Ill. ....	5	5	—	Ward, V. E., Angels Camp, Calif. ....	10	20	—
				Ransom, Elizabeth B., New York, N. Y. ....	3	4	—	Warwick, Elvin S., Urbana, Ill. ....	9	17	—
				Rayfield, Elsie H., Chicago, Ill. ....	3	4	—	Webber, Charles S., San Leandro, Calif. ....	7	12	—
				Renfro, Alfred, Santa Barbara, Calif. ....	9	21	—	Weber, Norman E., Bowmanville, Pa. ....	10	17	—
								Webster, Claire, Berkeley, Calif. ....	6	9	—



Name	E	S	P	Name	E	S	P	Name	E	S	P
Wehster, Piers, Buffalo, N. Y. ———	4	7	—	Whipple, John H., Arlington, Tex. ———	4	—	19	Wren, William A., Newport, Ohio ———	10	17	—
Wehster, T. Preston, Santa Barbara, Calif. ———	6	6	—	Williams, David H., Owego, N. Y. ———	4	—	11	Wright, W. Z., Blue Island, Ill. ———	3	2	—
Wehrlich, Herbert, Buffalo, N. Y. ———	6	12	—	Wilson, James H., West Orange, N. J. ———	3	6	—	Y			
Weinard, F. F., Urbana, Ill. ———	5	7	—	White, Burdette E., Perris, Calif. ———	11	25	—	Yeung, C. F., Penang, Malaya ———	3	3	5
Weise, J. A., Jasper, Canada ———	3	—	4	Wilmoth, Dr. M. E., San Pedro, Calif. ———	2	2	—	Z			
Welt, Ethel R., North Bergen, N. J. ———	3	3	—	Wilson, Myrtle J., Pittsburgh, Pa. ———	9	10	—	Zakany, Ing. Jose Lorenzo ———	5	8	—
West, Fred, Marietta, Ohio ———	3	4	—	Wolf, Julius, Chicago, Ill. ———	2	2	—	Zelenka, Frank G., LaGrange Park, Ill. ———	4	6	—
Westmark, Elsie B., Minneapolis, Minn. ———	6	8	—	Wolf, Paul J., Putnam Valley, N. Y. ———	11	22	—	Ziegler, Louis B., San Jacinto, Calif. ———	6	17	—
Westmark, Maurita V., Minneapolis, Minn. ———	5	9	—	Wood, Walter F., Montreal, Canada ———	2	3	—	Zilinsky, Daniel, Brooklyn, N. Y. ———	6	7	1
Weymouth, W. A., Rockford, Ill. ———	2	3	—	Woodie, Edmund A., Neick, Mass. ———	6	6	—	Zirgihl, Rudolph, Rochester, N. Y. ———	11	24	—

## Who's Who in Pictorial Photography 1956

Compiled by

Philip Solomon,  
52 Lexington Road,  
West Hartford 7, Conn.

(North American Section)

Alfred W. Hecht,  
Hotel St. George,  
Clark and Henry Sts.,  
Brooklyn 1, N.Y.

(Overseas Section)

The sudden death of Cyrus A. Yarrington last May both shocked and saddened the photographic world. Not only was the Society grieved by the loss of one of its most prominent members, but the Pictorial Division was beset by the urgent problem of choosing his successor. In order to effect as rapid and as smooth a transition as possible, it was deemed advisable to divide the work which he carried on for PSA between two people. Accordingly, the 1956 records for individual monochrome exhibitors are presented in two sections: a North American group comprising the records of exhibitors in the United States, Canada, Cuba and Mexico; and an Overseas group, dealing with those residing elsewhere.

The main listing gives recognition to photographers who have been successful in at least two of the International Exhibitions recognized by the Pictorial Division Salon Board. This body gave approval to 108 shows which met the Pictorial Division's minimum requirements. This total represents a decrease of 6 shows from the previous year. In addition to the 108 exhibitions which appear on the approved list, we took into consideration the operation of 29 others, which failed to qualify for one reason or other. Some of these supplied us with entry forms and were not heard from thereafter; others announced juries of less than three persons; a few allowed the entry of more than four prints per exhibitor; a small number announced several sections, the combination of which we consider to be parts of the same pictorial base; and a still further portion missed inclusion by either failing to supply us with an official catalog or else sent it too late.

Inasmuch as some exhibitors do not divulge the size of their entries, we can only guess as to the total number of prints submitted during the year. We do know, however, that 25,083 prints were accepted for hanging by the various juries of PSA recognized salons during the year. Some portion of this total was the work of photographers whose names are not

included in our listing. We regret the necessity of dropping those who were successful in only one exhibition, since publication of these names would necessarily exceed our space limitations.

The requirements for listing in "Who's Who" were met by 1,679 exhibitors. Of these 592 involved exhibitors in the North American section and 1,087 in the Overseas section. We also note, with a great deal of satisfaction and pleasure, that, for the first time in the post-war era, entries were received from nations which were not even in existence a few years ago, and from countries where internal conditions, up until a short time ago, prevented free intercourse with the outside world.

One innovation is being inaugurated this year, and that is that we are singling out some shows for special recognition. Those so honored are designated in the list of approved salons by an asterisk (\*) after the name of the show. In the few years since the Pictorial Division set up minimum requirements for acceptability, great strides have been made in persuading the major world exhibitions to conform. It should be remembered that these requirements are neither arbitrary nor dictatorial, as they were formulated as a result of an extensive poll of representative exhibitors and salon chairmen, who were asked for their opinions. It is regrettable that some of the shows we recognize give "lip service" to the requirements and provide only the bare minimum services for PSA acceptance. We think it is now time to call exhibitor attention to those shows which have complied not only with the letter, but also the spirit of the rules. A considerable segment has actually exceeded our standards, and thus endeared themselves to exhibitors, who show their appreciation by submitting entries year after year to these shows. While some exhibitors may choose to use this "Star Salon" designation as a guide, it is not the intention of the Salon Board to infer that those shows not so designated are in any way not deserving of similar patronage.

We hope that a much larger percentage of exhibitors, by reason of improved performance during 1957 and thereafter, will be included in future "Star Salons" listings.

We hope, and believe, that the individual records given below are correct. If an error is found, the exhibitor in question is invited to write to the compiler involved. In such cases, a complete transcript of the record of the exhibitor should accompany the complaint.

The list of 108 approved exhibitions, with exhibition dates within the period January 1st, 1956 to December 31st, 1956, inclusive, together with their "Star Salon" designations, if any, follow:

Alicante, Amsterdam (Focus), Argentina, Arizona, Baltimore, Barcelona, Barreiro, (\*), Bath, Beograd, Bergen County, Biello (\*), Birmingham, Bordeaux, Boston, Buenos Aires, Calcutta, Calgary, Capetown (\*), Carlsbad, Charleston, Chicago (\*), Chiba, Copenhagen, Cuba (\*), Des Moines, Detroit, Edinburgh (\*), Edmonton, Finger Lakes, Fresno, Ghent (\*), Goulburn, Handsworth (\*), Hartford, Hong Kong, Ilford, Illinois State Fair (\*), Associated Indian, Irish (\*), King's Lynn, Kortrijk, Laurel, Los Valley, Lima/Duman, Ljubljana, Louisville, Lucknow, Luxembourg, Lyon, Madras, Marine, Melbourne (\*), Memphis, Mexico, Midland (\*), Milwaukee, Mocambique, Montreal, Mysore, Nanaimo, Newark (\*), Newcastle-on-Tyne (\*), Niteroi, Okkash, New York PFA (\*), Palampur, Philadelphia, Pittsburgh (\*), Fendisherry, Portland, Denver PSA, South Africa PSEA (\*), Fayetteville (\*), Rio de Janeiro (\*), Rochester, Rosario, Royal, Runcorn, Sacramento, Salisbury, San Bernardino, San Jose, Sao Paulo, Scottish, Seattle (\*), Singapore, Solihull (\*), South African, Southwest (\*), Springfield, Toronto, Trowbridge, Turin, Uitenhage (\*), Valparaiso (\*), Vancouver, Victoria (\*), Wervik, Western England, Whittier (\*), Wilmington (\*), Windlesham, Winnipeg, Wiltwaterstrand (\*), Worcester, Yakima, Yolo County, Zaragoza.

### North American Section

#### UNITED STATES AND CANADA

Name and Address	E	P
<b>A</b>		
Adams, John D., Walla Walla, Wash. ———	4	4
Albertson, Helen, Sioux City, Iowa ———	2	3
Albro, Spencer R., Marathon, New York ———	2	3
Anderson, William M., Wilmington, Del. ———	4	7
Arai, Clarence T., Seattle, Wash. ———	3	4
Armstrong, J. Elwood, Detroit, Mich. ———	21	30
Arnold, Charles E., Washington, Pa. ———	2	3
<b>B</b>		
Bacon, William A., Jackson, Minn. ———	24	39
Bafford, Edward L., Towson, Md. ———	3	10
Ballentine, Grace, Upper Montclair, N. J. ———	22	65
Ballin, Elizabeth, San Diego, Calif. ———	3	3
Barker, Henry W., Glenbrook, Conn. ———	4	7

Name and Address	E	P
Barkus, Jack D., Wichita, Kan. ———	3	6
Barnes, John F., Campbell, Calif. ———	3	5
Barnes, Kenneth C., Allston, Mass. ———	3	4
Barnett, Ed. Willis, Birmingham, Ala. ———	41	53
Barnett, Joseph G., West Orange, N. J. ———	3	8
Bates, Herman M., Berlin, Mass. ———	2	3
Beckmeier, James I., Jr., Baltimore, Md. ———	16	20
Bels, Basil A., Great Neck, N. Y. ———	2	2
Benson, E. Dorothy, Montreal, Que. ———	1	5
Bentley, Percy, Vancouver, B. C. ———	3	10
Bons, Val, Oakland, Calif. ———	18	33
Borger, Alfred H., Marion, Iowa ———	3	2
Borzy, Albert, Detroit, Mich. ———	19	43
Boomer, A. M., Cupertino, Calif. ———	6	7
Bottag, Philip, Louisville, Ky. ———	3	4
Biringer, Joe, Dearborn, Mich. ———	2	6
Bittman, Florence R., Jamaica, N. Y. ———	15	25
Blyth, Alfred, Edmonton, Alta. ———	5	10
Bodine, A. Aubrey, Baltimore, Md. ———	44	127

Name and Address	E	P
Bodle, David W., Morristown, N. J. ———	8	14
Bond, Otto C., Laurel, Miss. ———	3	3
Bone, Walter J., Jr., Jackson, Miss. ———	19	30
Boner, Laurence J., Halifax, N. S. ———	2	4
Boylan, Frank J., New York, N. Y. ———	24	45
Bradbury, Royal, San Francisco, Calif. ———	20	44
Bradt, Florence C., Ridgefield, Conn. ———	5	9
Braun, George, Ridgefield, Conn. ———	6	8
Bricker, Joseph S., Vancouver, B. C. ———	4	6
Brooks, Claude J., Los Angeles, Calif. ———	5	11
Brooks, Walter H., Rock Island, Ill. ———	4	10
Brown, Dorothy D., New York, N. Y. ———	2	2
Brown, Earle W., Detroit, Mich. ———	16	41
Bruggemann, E. W., Livingston, N. J. ———	2	5
Burack, Abraham, Millburn, N. J. ———	3	9
Burke, Roy, Quincy, Mass. ———	15	21
Burn-Smith, Evelyn, Sidney, B. C. ———	5	9
Burt, Frank, Oakland, Calif. ———	2	2

Name and Address	E	P	Name and Address	E	P	Name and Address	E	P
C								
Caldwell, John T., Jr., Jackson, Miss.	30	66	Harned, P. L., Glenview, Ill.	5	9	Miller, Lowell, Rochester, N. Y.	2	9
Campbell, Leslie A., Belchertown, Mass.	4	9	Harpster, Harry L., Salt Lake City, Utah	9	15	Miner, Henry C., Jr., Old Greenwich, Conn.	22	42
Cantelmo, Gus, Nutley, N. J.	2	3	Harris, Harverson W., Pismo Beach, Calif.	10	26	Montgomery, John F., Jr., Orlando, Fla.	60	139
Carmichael, O. S., Fallbrook, Calif.	2	3	Harrison, Florence M., Redondo Beach, Calif.	25	62	Moore, C., Bennett, Alexandria, Va.	8	8
Caron, Blossom, Montreal, Que.	3	6	Hartley, Harry L., Edinburgh, Texas	30	87	Morgan, Dan R., Glendale, Calif.	5	7
Carpenter, Ralph M., Stamford, Conn.	18	23	Hartman, Howard A., Chicago, Ill.	25	43	Morgan, Stanley W., Munnell, Pa.	2	2
Carr, Willard, Roxbury, Conn.	50	65	Harvey, Walter E., La Jolla, Calif.	6	13	Mounsey, Yvett, Montreal, Que.	4	9
Carroll, Anthony W., Syracuse, N. Y.	2	2	Haugland, Josef, Brooklyn, N. Y.	25	57	Muns, George J., Bergenfield, N. J.	7	11
Chadderdon, James E., Lincoln, Neb.	2	2	Hayashi, Albert, Chicago, Ill.	11	17	Murphy, Nelson L., Washington, Pa.	4	4
Chin, Que., Seattle, Wash.	3	5	Hecht, Alfred W., Brooklyn, N. Y.	11	13	N		
Chin, Yung A., Seattle, Wash.	2	3	Heim, Jane A., Orlando, Fla.	20	35	Niclos, Robert L., Billings, Mont.	4	5
Clark, Everett F., Ridgewood, N. J.	11	19	Heim, R. B., Orlando, Fla.	29	55	Noftinger, Frank A., Roanoke, Va.	2	4
Clarke, Albert H., Syracuse, N. Y.	2	2	Heller, Frank J., Bartlesville, Okla.	91	199	Noma, Yoshio, Seattle, Wash.	3	4
Conkline, Mrs. F. B., Brantford, Ont.	2	3	Henning, Arthur, Seattle, Wash.	3	5	Norris, Dorothy L., New York, N. Y.	12	19
Conway, W. F., Short Hills, N. J.	37	43	Hill, Gilbert, Oklahoma City, Okla.	7	11	O		
Conwell, William J., Elwood, Ind.	2	2	Hill, Louise, Oklahoma City, Okla.	5	8	Ochotina, Nicholas P., Edmonton, Alta.	15	34
Cooper, Ben, Baltimore, Md.	2	6	Hirsch, Mahlon, Fairview, Pa.	46	71	Ochtmann, Leonard, Jr., Ridgewood, N. J.	3	3
Corrigan, John J., West Englewood, N. J.	7	12	Hoag, Alex. W., San Antonio, Texas	4	4	Oehl, Art H., Winnetka, Ill.	6	16
Courten, Catherine, East Orange, N. J.	15	28	Hodgson, Chester, Mt. Rainier, Md.	2	3	Osborn, Wesley, Newark, N. J.	2	2
Crary, C. J., Warren, Pa.	3	3	Hogan, Clark, Oklahoma City, Okla.	16	23	P		
Creutzmann, Walter, N. Arlington, N. J.	2	2	Hollis, Fred J., Vancouver, B. C.	9	14	Padas, Innocencio E., Los Angeles, Calif.	2	2
Crosby, Franklin D., Malibu, Calif.	8	4	Holst, Agnes M., Phoenix, Ariz.	11	17	Pagel, Vis., Milwaukee, Wisc.	2	3
Cross, Lyall F., Detroit, Mich.	3	15	Holtman, Erwin J., Toledo, Ohio	4	9	Panter, R. A., North Bay, Ont.	8	16
Cucksey, C. K., Chatham, Ont.	8	15	Homan, Clarence, Chicago, Ill.	4	7	Parry, Alicia H., Syracuse, N. Y.	25	45
Curran, Ira B., Binghamton, N. Y.	2	2	Householder, J. Carl, Elyria, Ohio	4	5	Peano, D. Ward, Winnetka, Ill.	9	30
Curtis, Evelyn, Oakland, Calif.	8	5	Huett, Betty H., Chicago, Ill.	8	12	Pedler, Samuel, Jr., San Diego, Calif.	3	6
Curtis, Hubert E., Davenport, Iowa	4	9	Hunt, Richard B., Port Chester, N. Y.	6	11	Perry, Charles J., El Paso, Texas	3	6
Curtis, Miles K., Oakland, Calif.	2	4	Hyman, Alfred H., Rochester, N. Y.	3	8	Pechong, Jack, Pacific Palisades, Calif.	2	3
D								
Dakley, Glenn E., Evanston, Ill.	8	13	I			Pettit, Robert M., Glenbrook, Conn.	3	4
Davis, Harold R., Elmira, N. Y.	2	2	Ignarik, Edgar B., Downey, Calif.	3	4	Planckuchen, Otto, Ritzville, Wash.	2	4
Davis, Leland K., Richmond, Va.	4	8	Igersheimer, Alice, Brookline, Mass.	20	34	Pfisterer, Charles A., Lancaster, Pa.	4	4
Davis, Ralph A., Brooklyn, N. Y.	3	4	Istvanffy, D. G., Billings, Mont.	2	3	Pidgeon, Delbert, Bartlesville, Okla.	2	5
Deaderick, Moreland M., Carpinteria, Calif.	23	67	J			Pidgeon, Nina, Bartlesville, Okla.	4	7
Dean, Jesse W., Richmond, Va.	9	14	Jacobs, Edward J., San Francisco, Calif.	35	56	Pieroul, George A., Red Bank, N. J.	9	17
Deane, Al, Seattle, Wash.	2	2	James, Andrew, Vancouver, B. C.	2	4	Piper, Floyd C., Streator, Ill.	2	3
Decker, Paul H., Jr., Laurel, Miss.	4	4	Jenkins, John S., Kansas City, Mo.	6	7	Plumer, Elizabeth Grier, New Castle, N. H.	10	16
Delaney, Drake, Montclair, N. J.	17	37	Jenks, Stella, Chicago, Ill.	2	2	Plumbhoff, William R., New York, N. Y.	9	16
Derba, C. Jerry, Jackson, Miss.	4	6	Jennings, Philip, Mt. Vernon, Wash.	4	9	Plummer, Clyde, San Robles, Calif.	2	2
Dieter, Charles F., Los Angeles, Calif.	13	20	Johnson, Charles, Calumet City, Ill.	2	2	Pool, Gertrude, Palo Alto, Calif.	57	73
Dobre, Boris, Santa Barbara, Calif.	47	132	Johnson, Charles H., Arlington, N. J.	13	26	Puggard, Louis A., Detroit, Mich.	3	5
Duncan, J. T., Livermore, Calif.	4	5	Johnson, Julius Jr., Chicago, Ill.	13	35	K		
E								
Ebbefeld, Ernst, Jackson Heights, N. Y.	2	6	Jones, Maxine, Canton, Ohio	2	2	Raby, Edwin L., Manitowoc, Wisc.	2	5
Elwell, Jean, Detroit, Mich.	39	77	Jordy, Florence, Melbourne Beach, Fla.	3	7	Raikowski, Stanley, Seattle, Wash.	4	4
Endres, J. M., Tallahassee, Fla.	11	15	Jordy, Lou, Melbourne Beach, Fla.	2	3	Rapale, Kenneth L., Elgin, Ill.	4	6
Eisenberger, H. J., Bloomington, Ill.	7	12	Joazy, Wilfred E., Bend, Ore.	7	12	Rasmussen, Jon, Seattle, Wash.	2	7
Ettinger, Lillian, Chicago, Ill.	11	17	Jovotti, Clinton B., Santa Barbara, Calif.	6	10	Rasmussen, Ruth, Seattle, Wash.	2	4
F								
Falkson, Arthur B., Newton Centre, Mass.	2	2	Kaller, Harold M., Meriden, Conn.	6	8	Rauch, John H., Orlando, Fla.	30	71
Farrington, Ted, Chicago, Ill.	13	29	Kaufman, Herbert, Chicago, Ill.	2	2	Rayson, Harry H., Spokane, Wash.	3	4
Faught, Francis A., Philadelphia, Pa.	11	17	Kelly, John A., Chicago, Ill.	5	13	Reynolds, John S., Desatur, Ill.	5	7
Fayman, Lillian, La Jolla, Calif.	2	2	Kendall, Marie D., Dana Point, Calif.	6	7	Robbins, Evelyn M., Springfield, Ill.	5	9
Fichtelberg, Sidney, New York, N. Y.	3	4	Kendall, R. V., Dana Point, Calif.	13	35	Robinson, Carl W., Springfield, Ill.	7	11
Fife, Olive, Washington, D. C.	17	28	Kennedy, Joe E., Tulsa, Okla.	6	13	Roecker, Charles, Chicago, Ill.	2	3
Firth, Caryl B., Trappe, Md.	11	15	Kipnis, Samuel W., Chicago, Ill.	2	2	Rogers, Allen N., San Diego, Calif.	2	4
Firth, Tom, Trappe, Md.	11	17	Kilpatrick, Jack, Santa Monica, Calif.	7	15	Rogers, Rufus N., San Diego, Calif.	5	7
Fish, John L., Pittsford, N. Y.	3	7	King, Barton, Niagara Falls, N. Y.	39	90	Romig, O. E., Pittsburgh, Pa.	2	5
Fishman, Milton N., Detroit, Mich.	26	60	Kloubec, Edward F., Chicago, Ill.	77	171	Royky, Edith M., Sioux City, Iowa	2	5
Fix, Fred W., Jr., Chicago, Ill.	2	5	Kluth, Dorothy, Chicago, Ill.	9	18	Ruch, A. Mitchell, Syracuse, N. Y.	5	7
Flora, Rudolph G., Los Angeles, Calif.	9	19	Kneeland, Walter H., Pittsburgh, Pa.	2	3	Ruch, Lisa A., Syracuse, N. Y.	2	4
Fouts, Howard E., New York, N. Y.	3	13	Kubilla, John, Athens, Ala.	4	7	Rush, Henry L., Shreveport, La.	4	6
Foss, Henry Dow, Springfield, Mass.	2	2	Kuehl, Fred H., Rock Island, Ill.	4	12	Rust, Delbert H., Dayton, Ohio	16	30
Foss, Julia, Yorba Linda, Calif.	2	2	Kuhmann, Mrs. Harold, Oklahoma City, Okla.	23	36	Ryan, Arthur A., Lancaster, Ont.	3	8
Freedman, Max, Hartford, Conn.	3	3	Kuba, M. L., Green Bay, Wisc.	10	10	Rybski, A. J., Jr., Lake Charles, La.	3	3
Frost, Rex, Toronto, Ont.	10	38	L			Ryffler, Henry W., San Diego, Calif.	7	15
G								
Gaboury, J. C., Montreal, Que.	4	5	Lamminen, Felix W., Waterbury, Conn.	13	19	S		
Galloway, J. Wallace, Edmonton, Alta.	14	31	Lee, James, New York, N. Y.	9	10	Sanders, Jay G., San Diego, Calif.	4	5
Geor, E. Throp, Riverside, Conn.	34	80	Lee, Wellington, New York, N. Y.	93	211	Schiller, Robert M., Chicago, Ill.	6	8
George, Robert V., Towson, Md.	5	14	Lehmbeck, Gilbert R., Harper Woods, Mich.	11	25	Schmidt, Frederick J., San Antonio, Texas	10	13
Gilling, Joseph, Brooklyn, N. Y.	2	2	Lemere, Bosworth, Carpinteria, Calif.	10	17	Schmidt, Maria J., Chicago, Ill.	2	3
Gogate, James, Manitowoc, Wisc.	4	5	Letts, Evelyn, San Francisco, Calif.	3	3	Schott, Beanie, Wichita, Kans.	8	10
Goldman, Mort, Toms River, N. J.	6	8	Levenson, J. N., Brooklyn, N. Y.	41	90	Schott, Henry V., Wichita, Kansas	8	10
Goldsmith, Rhyna, Jackson Heights, N. Y.	5	7	Lew, Elmer, Fresno, Calif.	3	9	Schur, Ira A., New York, N. Y.	2	2
Goldsmith, Simon, Jackson Heights, N. Y.	3	3	Lewis, Edwin W., Riverside, Conn.	6	7	Schwartz, Alfred C., New Rochelle, N. Y.	35	84
Gore, Challis, Orinda, Calif.	34	80	Lipson, Elliott N., Detroit, Mich.	4	6	Schwehm, Mona, Chicago, Ill.	8	15
Graham, R. Chalmers, Pasadena, Calif.	2	4	Litviller, Duane, Boston, Mass.	3	10	Schwehm, Ray F., Chicago, Ill.	7	13
Gray, Larry, St. Louis, Mo.	3	5	Litzel, Otto, New York, N. Y.	37	56	Scodfield, Rieta C., Waterbury, Conn.	2	2
Greene, Ronald A., Laguna Beach, Calif.	43	103	Luna, Charles J., Hyde Park, Mass.	28	70	Scott, Eric, Victoria, B. C.	2	4
Greff, C. Dale, Champaign, Ill.	9	12	Luxon, Ken, Detroit, Mich.	2	2	Sculley, George C., Mico, Texas	20	35
H								
Haberman, Samuel P., New York, N. Y.	9	10	Lynch, Jack, Laurel, Miss.	19	33	Segal, Mae, Montreal, Que.	8	13
Haffer, Virna, Tacoma, Wash.	15	28	M			Sherry, J. Ivan, Toledo, Ohio	24	30
Hall, Grant M., Rochester, N. Y.	59	129	Mallas, William, West Orange, N. J.	14	28	Shorrey, W. H., Davenport, Iowa	6	11
Haltwaite, Boiry, Rochester, N. Y.	6	12	Manfield, Carl, Bloomington, Ohio	81	152	Sibley, Claude C., Hamden, Conn.	7	12
Hall, Fayette G., Fort Riley, Kans.	3	5	Markham, John L., Orlando, Fla.	2	3	Sieger, Barbara Merriam Pearl River, N. Y.	24	44
Hall, Shirley M., San Marino, Calif.	37	90	Markley, Edward A., Detroit, Mich.	12	17	Sinclair, John C., Trenton, N. J.	4	5
Hall, Theodore S., Los Angeles, Calif.	4	5	Markley, Frank C., Rivera, Calif.	2	3	Sinclair, Olga H., San Francisco, Calif.	3	4
Hammerbeck, Alice, Kenilworth, Ill.	4	6	Martin, Thomas W., New York, N. Y.	4	6	Small, William F., Newburgh, N. Y.	4	6
Hampfer, Gottlieb, Kennett Square, Pa.	2	5	Mayer, Edmund V., New York, N. Y.	9	16	Smith, Charles H., Arcadia, Calif.	16	28
Hand, Leta M., Lansing, Mich.	21	68	McGe, Florence, Houghton, Mich.	3	3	Smith, Charlotte B., Seattle, Wash.	2	4
Hankins, Fred M., Taft, Calif.	26	60	McLachlan, John D., Seattle, Wash.	2	8	Smith, Chester A., Pittsburgh, Pa.	2	4
Hansen, Paul L., Ukiah, Calif.	3	5	McVie, James, Vancouver, B. C.	33	81	Smith, Lawrence J., Oak Park, Ill.	3	3
Harland, C. E., Ontario, Ore.	2	2	Meneghelli, Hugo, Granada Hills, Calif.	10	14	Smith, Lillian B., Oak Park, Ill.	2	2
			Merchant, Norman, Keene, N. H.	4	8	Smith, M. G., Fresno, Calif.	3	4
			Merlino, Joseph J., Yonkers, N. Y.	69	132	Snover, J. Fred, Memphis, Tenn.	3	3
			Miller, Eugene, Kearney, N. J.	4	9	Snyder, Karl R., Mt. Vernon, Ohio	6	6
			Miller, J. Muser, LaGrange, Ill.	3	6	Sock, Kate, Providence, R. I.	2	2
						Solomon, Philip West Hartford, Conn.	74	150

Name and Address	E	P	Name and Address	E	P	Name and Address	E	P
Spaven, Lawrence M. Rochester, N. Y.	4	9	Heinrich, Annemarie Buenos Aires	12	19	De Liege, Albert, Bruxelles	5	8
Spence, Alastair G. No. Vancouver, B. C.	4	8	Mata-Lastra, Julio E. La Plata	2	3	De Los, Albert, Bruxelles	2	2
Spies, Ray J. Wilmette, Ill.	3	4	Mervar, Luis Rosario	5	6	De Los-Biard, Rosa, Bruxelles	2	3
Spotts, Peggy Houston, Texas	4	5	Nanci, Hildebrando Rosario	2	2	De Munster, P. L., Lokeren	2	3
Stanley, Robert D. Chicago, Ill.	2	3	Ostermann, Rodolfo A. Buenos Aires	3	3	Denis, J., Malines	2	3
Stark, Boyd E. Chicago, Ill.	27	50	Otero, Pedro Buenos Aires	8	11	De Roover, Herman P., Brugges	3	3
Stewart, Dan Belmont, Calif.	4	4	Plect, Jorge S. Buenos Aires	16	26	Deschuytere, Ernest	3	5
Stone, Shirley Chicago, Ill.	4	4	Reley, Jorge Buenos Aires	6	8	Desmet, Raymond, Etterbeck	2	2
Strong, Eric Winnipeg, Manitoba	3	3	Rondelli, Raul Rosario	2	2	Desmit, Marcel	2	3
Struck, Karl Springfield, Ill.	5	10	Rumi, Raul La Plata	2	2	Detry, Paul, Mouscron	4	8
Super, John W. Detroit, Mich.	22	71	Rupolo, Jorge F. Buenos Aires	2	4	De Wit, Mme. Urbain, Kortrijk	2	4
Sweet, C. A. Green Bay Wisconsin	2	3	Schiffer, Fred S. Buenos Aires	2	3	Dries, Antoine, Antwerp	11	18
Swenson, Pella Pete Aldergrove, B. C.	28	53	Senderovics, Boleslaw Buenos Aires	2	5	Dutran, L., Antwerp	2	2
<b>T</b>			Silva, Ernesto Buenos Aires	3	3	Echeanaky, Victor, Bruxelles	10	12
Taulbee, Kelley L. Los Angeles, Calif.	13	28	Vera, Francisco Buenos Aires	13	16	Florum, Jan, Antwerp	6	9
Taylor, W. C. N. Hollywood, Calif.	2	3	Wolk, Alejandro Bahia Blanca	29	42	Froidhise, Joseph, Boltafort	4	6
Thorck, Max Chicago, Ill.	41	63	Zappa, Humberto F. Buenos Aires	2	2	Gabriel, Marcel, Liege	2	2
Timme, Victor F. Chicago, Ill.	8	8	<b>AUSTRALIA</b>			Gerino, Auguste, Angleur	2	3
Titterington V. Raymond Peterborough, Ont.	7	12	Bilney, John Melbourne	3	5	Gilon, Albert, Liege	2	2
Toil, Grant Windsor, Ont.	2	7	Broadhead, Wilfred Melbourne	2	3	Gogot, Jeanne, Luik	2	2
Tubby, Elizabeth A. Greenwich, Conn.	10	18	Cleveland, Harry Melbourne	2	3	Gonsens, Paul E., Bruxelles	4	5
Tubby, William B., Jr. Greenwich, Conn.	10	21	Clifford, Kenneth	2	2	Gonsens, Philippe, Bruxelles	2	2
Turnbull, William J. Montreal, Que.	3	3	Consett, R. F. South Hurstville	2	2	Hayers, Flor, Duffel	4	6
Turner, Carol C. Memphis, Tenn.	8	15	Flack, George N. Melbourne	2	3	Ilegueta, Louis, Merksem	5	5
<b>U</b>			Gray, Allen G. East Coburg	26	47	Landsuyt, Louis, Antwerp	2	3
Underwood, Arthur M. Rochester, N. Y.	15	44	Him, George E. Victoria	2	2	Louis, Frans, Bevoerde	2	6
Unruh, Alvin B. Wichita, Kansas	10	13	Hopkins, J. R. Gaborone	2	3	Louis, Lily, Bruxelles	3	3
<b>V</b>			Mullumby, L. P. Melbourne	2	3	Luyten, Josef, Schoten	7	9
Valentine, R. E. Erie, Pa.	55	113	Noyce, J. J. Warramboo	2	2	Mariman, Albert, Hamme	3	3
Van Allen, William L. Bend, Ore.	14	17	Ozolina, N. Cardiff	2	3	Michel, Robert, Marchienne-au-Pont	3	6
Videtta, Michael Lynn, Mass.	3	3	Patten, Bryan Melbourne	4	4	Moens, Alfons, Lier	2	5
Vondell, John H. Amherst, Mass.	6	12	Ritter, Robert Moonee Ponds	3	3	Nicolas, Paul, Bruxelles	4	5
Votaw, R. H. Seattle, Wash.	2	2	Rotherham, Edward R. Caulfield	6	10	Omer, Doney, Kortrijk	9	11
<b>W</b>			<b>AUSTRIA</b>			Paüvels, Emile G., Kortrijk	7	9
Waddle, Harry L. Port Dover, Ont.	46	119	Salaham, Gertrud Vienna	2	2	Pennings, Johan, Turnhout	2	2
Wagner, G. H. Omaha, Neb.	53	94	Eder, Hans, Kufstein	2	4	Pernantier, Marcel, Bruxelles	4	7
Wagner, H. W. Worcester, Mass.	3	6	Echannauer, Louis, Vienna	5	6	Petit, Victor, Seraing	7	9
Wahlund, Carl D. Oakland, Calif.	4	8	Esl, Franz, Vienna	4	4	Petry, Camille, Bruxelles	3	5
Walker, John Baras Ralston, Alta.	4	4	Fischer, Leopold, Vienna	55	102	Populaire, Roger, Charleroi	2	3
Wallin, Anna Edgartown, Mass.	10	17	Gemperle, Lora, Vienna	2	2	Prove, Joseph, Dourne	4	6
Wallin, Freeman F. Edgartown, Mass.	4	4	Hirsch, Edith, Vienna	2	2	Rennos, Franz, Liege	9	11
Watt, Hugh B. Chicago, Ill.	10	24	Haber, Sepp, Kufstein	6	7	Rys, Paul S., St. Gilles	2	2
Webber, Irma W. Detroit, Mich.	17	23	Jahoda, Kurt, Vienna	5	7	Rys, Stephan, Bruxelles	2	2
Weber, Renais I. Chicago, Ill.	9	16	Kastner, Richard, Mauthausen	5	8	Schillings, Alfred, Liege	7	11
Weisenburger, Henry F. Waltham, Mass.	10	23	Klose, Julius, Vienna	3	4	Snoeck, George, Antwerp	8	11
Weiss, J. A. Jasper, Alta.	2	2	Knapp, Josef, Vienna	2	4	Sonneville, Marcel, Bruxelles	4	5
Westover, Ned B. Los Angeles, Calif.	4	7	Kogler, Benignus, Linz	12	18	Tydgut, Gerard, Wervik	3	3
Whitcomb, Edwin B. Alton, Ill.	2	2	Kurzer, Eric, Vienna	2	2	Vandercaestele, G. Harelbeke	3	7
White, Magda R. Sacramento, Calif.	5	10	Kreiss, Walter, Vienna	2	5	Vandenbusche, Mme., Antwerp	17	30
Whitehouse, T. V. San Diego, Calif.	38	106	Kronau, Karl, Vienna	5	11	Van de Wyer, Maurice, Antwerp	24	31
Wilder, Eileen Forest Hills, N. Y.	35	76	Lainer, Josef, Vienna	10	15	Vandriessche, Jean E., Courtrai	13	22
Wilhelm, Earl V. Chillicothe, Ohio	3	4	Liebermann, Hans, Vienna	6	10	Van Grootloos, Rene, Bruxelles	3	7
Wilkins, Lewis M. Chicago, Ill.	15	27	Novotny, Franz, Vienna	5	6	Verbeke, Laurent, Dourne	4	7
Wiley, Kon Lyndhurst, N. J.	46	101	Ohrovsky, Emil, Vienna	19	25	Verbruggen, Rene, Hamme	4	4
Williams, David H. Oswego, N. Y.	13	21	Pavelka, Josef, Kufstein	10	11	Verhugt, Franz, Tienen	2	2
Williams, Emmons N. Seattle, Wash.	2	3	Pechotsch, Rudolf, Vienna	19	29	Warnier, Rosa, Jumet	3	3
Winbray, J. D. Oklahoma City, Okla.	2	2	Piringer, Karl, Vienna	45	46	Vervalle, Gilbert, Kortrijk	5	7
Wing, Mary Katherine San Diego, Calif.	5	9	Podhorsky, Franz, Vienna	4	7	Wasterlain, Mortan, Kortrijk	4	5
Wippert, Gretchen M. El Monte, Calif.	51	120	Pohl, Ervin, Graz	2	3	Wissels, J. J., Liege	6	6
Wood, Amy G. Glendale, Calif.	3	6	Pollek, Walter, Vienna	2	3	Wyhalde, Jerome, Wervik	9	12
Wood, Walter F. Montreal, Que.	33	52	Remos, Rudolf, Vienna	2	2	Xharden, G., Bruxelles	2	4
Woodburn, William L. Bloomfield, N. J.	21	26	Rottensteiner, Karl, Vienna	2	2	Zingher, Maurice, Bruxelles	5	12
Worthen, M. Jack Appleton, Wisc.	6	7	Sepp, John, Vienna	14	32	<b>BRAZIL</b>		
Wright, Sewell P. Springfield, Ill.	8	13	Soyka, Gottfried, Vienna	39	56	Albuquerque, Francisco, Sao Paulo	5	8
<b>Y</b>			Staneck, Heinrich, Vienna	5	7	Altshull, Gertrudes, Sao Paulo	2	4
Yalcove, Martin B. Wilmington, Del.	3	3	Sulke, Rudolf, Vienna	9	21	Alvarez, Manuel, Niteroi	2	4
Yarrington, C. A. New York, N. Y.	19	29	Ullrich, Franz, Vienna	5	6	Andrade, Bellini de, Rio de Janeiro	2	2
Young, E. G. Summit, N. J.	2	5	Wagner, Fritz, Linz	2	3	Aragao, Humberto de, Aracaju	4	8
Young, W. Arthur Webster, N. Y.	3	7	Winklehner, Josef, Vienna	5	6	Aumann, Francisco, Rio de Janeiro	8	19
<b>CUBA</b>			Wolensky, Gustav, Vienna	2	3	Breitmann, Sioma, Porto Alegre	13	15
Contreras, Meias Emilio Havana	11	15	Zoufaly, Josef, Vienna	10	17	Calheiros, Pedro, Rio de Janeiro	60	137
Dominguez, Juan A., Havana	9	10	<b>BELGIUM</b>			Camargo, Jose L. de, Sao Paulo	2	5
Figueras, Jorge Havana	16	31	Andria, Georges, Bruxelles	2	2	Cappello, Heros, Sao Paulo	2	4
Menendez-Roque, Alfonso Havana	8	11	Arenberg, Princesse E. D., Bruxelles	3	4	Celso, Oliva, Aracaju	8	12
Rodriguez-Antes, Abelardo Havana	13	22	Bajax, Andros, Charleroi	2	2	Chamma, Raul, Sao Paulo	3	4
<b>MEXICO</b>			Bessard, Robert, Crainhem	4	11	Chaves, Newton, Sao Paulo	2	4
Fernandez, Carlos T. Mexico, D. F.	8	9	Bivort, Marcel, Angleur	2	3	Dafiana, Carlos A., Porto Alegre	2	2
Rogel, Juan Martinez Mexico, D. F.	6	9	Boeckstyns, W., Auvers	2	3	Duarte, Carlos, Aracaju	2	3
Sabate-Segarra, Mario Mexico, D. F.	11	19	Bonnaventure, Philippe, Bruxelles	21	38	Enasty, Joynes, Rio de Janeiro	2	2
Sobrinho, Francisco Mexico, D. F.	3	5	Borrenburg, J. Em., Antwerp	13	14	Farkas, Thomas J., Sao Paulo	2	2
<b>Overseas Section</b>			Bouwen, Lode, Dourne	9	11	Fellet, H., Niteroi	2	5
<b>ARGENTINA</b>			Challe, Lucien, Charleroi	3	5	Ferreira, Hugo, Aracaju	13	16
Bricelj, Ivo Buenos Aires	5	7	Clita, Georges, Bruxelles	5	7	Fischer, Alan, Niteroi	2	2
Carrillo, Antonio Rosario	2	4	Collin, Jean, Seraing	2	2	Florence, Arnaldo, Santo Andre	3	5
Di Paola, Jose Buenos Aires	2	3	Coppens, R., Charleroi	2	2	Fonseca, Jose da, Aracaju	6	7
Giralt-Font, Jaime Buenos Aires	2	3	Couwenbergh, Rene, Dingen	4	5	Fortes, Lelio, Aracaju	8	9
Grellaud, Alejo Buenos Aires	7	7	De Bekker, Robert, Antwerp	2	2	Francesconi, Renato, Sao Paulo	2	3
			De Becker, Jacques, Bruxelles	10	15	Gaspasari, Gaspar, Sao Paulo	8	14
			De Grove, Alfred, Ylvorde	2	4	Giro, Marcel, Sao Paulo	6	6
			Delbarre, Rene, Bruxelles	2	2	Gomes, Geraldo P., Niteroi	4	7
						Guadri, Elias Jorge, Porto Alegre	19	34
						Harnisch, Suscha, Rio de Janeiro	2	6
						Kanji, Tuly, Sao Paulo	3	6
						Kawahara, Kuno, Sao Paulo	7	8
						Kojranaki, Nelson, Sao Paulo	3	3
						Lecocq, Jean, Sao Paulo	6	11







Name and Address	E	P	Name and Address	E	P	Name and Address	E	P
Quezby, W. H., Sutton	4	7	Loong, Ting-Chung	33	47	Jalaludin, A. J., Madras	2	3
Randle, Gerald, Beth	3	4	Ma, Kowk-Leung	3	4	Kanithkar, M., Poona	6	8
Ross, E. A., Cardiff	3	3	Mak, Hong-Shing	3	3	Kanithkar, Shom, Poona	5	5
Risi, Louis, Glasgow	3	6	Ng, Shiu-Keen	57	85	Kantawale, H. H., Bombay	2	3
Rogers, Houston, London	3	4	Ng, Ying-Chung	16	21	Kasinath, T., New Delhi	4	4
Ross, W. G., Birmingham	4	6	Ngan, Chung-Tung	2	3	Khatia, ChandraKant, Bombay	3	3
Rowson, W. L., Skognes	2	4	Poon, Po-Kie	4	5	Khopker, K. B., Ahmedabad	2	3
Russell, Walter, Manchester	2	3	Pan, Yet-Poo	83	156	Kothari, K. L., Palanpur	29	40
Saville, D. R., Loughton	2	5	Sham, Kang-Sik	81	145	Kotak, S. H., Bombay	2	2
Shakespeare, Ernest J., London	2	3	Sion, Hubert S. H.	18	27	Kumar, Chandra, Lucknow	2	2
Shakespeare, S. J., Leyland	2	3	Sit, Chark-Lam	13	17	Kumar, Krishna, Lucknow	2	2
Sheppard, Miss E. M., Laton	2	3	Siu, Ka-Hou	27	35	Lal, T. S., Quilon	2	2
Sherran, Douglas, Aberdeen	2	3	Sun, Edward W. J.	6	10	Maniar, D. G., Poona	3	3
Sincox, C. H. W., Chichester	2	2	Suto, S. O.	35	62	Mehrotra, T. N., Calcutta	2	2
Skinner, J. E., Gaerney	2	2	Tan, Kwok-Kwan	6	9	Mehta, Daman U., Ahmedabad	2	3
Smith, Ian R., Galashiel	2	3	Tan, Wing-Yat	4	6	Mehta, N. V., Surat	9	12
Smith, J. Fowler, Salisbury	2	3	Tang, Chen-Chih	3	7	Mullick, Gopal, Calcutta	2	4
Stanton-Swiecki, L. S., London	2	2	Tang, S. S.	3	6	Mundra, P. L., Calcutta	3	3
Thornton, Herbert E., Birmingham	3	3	Tchan, Foo-Li	59	115	Nalawalla, N. J., Bombay	6	6
Timothy-Smith, J. E., Leicester	2	2	Tong, Ching-Hwa	14	23	Nyas, Errol A., Calcutta	2	4
Tooby, Charles E., Stourbridge	3	3	Tecung, Y. K.	16	23	Pomal, L. M., Bhai	2	4
Tottle, J. R., Taunton	2	4	Wong, Cheuk-Man	12	15	Potts, I. F., Bombay	11	11
Tovey, S. W., Birmingham	3	3	Wai, Daisy	94	214	Ranganatham, B., Madras	12	17
Towers, Leslie, Bebelde	2	3	Wai, Francis	99	235	Rastamjoss, R. N., Poona	6	9
Trathen, Kenneth M., Redruth	2	2	Wai, Hung-Tak	30	40	Roy, Subrata, Calcutta	9	12
Trudd, H. G., South Croynon	2	2	Wai, K. H.	98	242	Saxty, J. V. S., Madras	3	4
Truman, J. A., Nottingham	15	28	Yeung, Wai-Wah	17	29	Sharma, B. L., Poona	3	6
Walker, Mary, Bromsgrove	3	3	Ye, Kai-Ming	30	50	Sharma, O. P., Lucknow	2	2
Wallington, E. F., Yeovil	3	4				Shinde, R. K., Poona	4	4
Wassell, W. E., Sutton Coldfield	2	2				Soni, Surash G., Ahmedabad	11	16
Watson, W. A., Coventry	2	2				Tandon, P. K., Lucknow	3	3
Williams, Victor P., Hythe	4	5				Unwalla, J. N., Bombay	4	5
Wilson, R. Gordon, Nairn	2	6				Venkatesh, Volary, Pondicherry	13	19
Widen, William, Southwick	5	10				Vidyaarata, Pondicherry	5	6
Woolley, M. P., Bath	2	5						
Woolley, Edward, Oldham	2	2						
Young, W. L., Heywood	3	3						

**HUNGARY**

Angelo, P. F., Budapest	58	98
Anyali, Andor, Szeged	2	4
Borchmari, Zoltan, Bacsceksze	7	9
Csik, Ferenc, Sopron	10	13
Georgio, Tibor, Budapest	2	3

**ITALY**

HOLLAND		
Rakker, A. L., Arnhem	2	3
Cohn, H., Gravenhage	2	2
Dommissie, Marijonne, Gravenhage	3	4
Dronkret, A., Dordrecht	2	2
Frasso, G., Rotterdam	4	5
Koch, Mathieu, Reermond	2	3
La Riviere, G. M., Rotterdam	0	9
Molkenboer, Kees, Rotterdam	4	7
Parant, J. L. du, Dordrecht	0	12
Pantoor, A., Amerfoort	2	2
Schalk, H. C., van, Nijmegen	3	3
Schraa, J., Wormerveer	2	2
Van Wingen, B.	3	2
Visser, P. J., Rotterdam	3	2

HONG KONG	
An, Chan-Lam	2 4
Chan, Shau-U	60 105
Chan, Sing	4 5
Chan, Wing-Hoy	2 3
Chang, Chan-Lin	45 80
Chai, Lucky	36 25
Chen, S. Y.	74 141
Cheong, Man-Ping	64 103
Cheung, N. S.	25 23
Cheung, Yu-Chiu	96 272
Chew, K. C.	29 39
Chin, Man-Li	14 25
Choi, Tin-Wing	33 44
Chou, Wing-Ping	13 22
Chu, Shun	31 44
Dan, Sit-Fong	7 10
Fong, Raymond	62 113
Ho, Chung-Hoi	54 99
Ho, Fan	64 111
Hon, Chiu	10 14
Hong, Anyang	3 5
Hsu, C. F.	5 5
Hung, Man-Yu	80 161
Hung, Pak-Ching	44 57
Kan, Hing-Fook	87 206
Ko, Fook-Ling	3 3
Kwan, S. Y.	27 40
Kwan, Tai-Chi	68 124
Lai, Shiu-Fong	71 122
Lai, Yat-Fung	7 11
Lau, Koon-Kau	19 23
Lau, Lek	6 10
Lee, C. W.	4 5
Lee, Sock-On	37 75
Li, Man-Kim	44 66
Lin, Hsiang-Hsiu	72 131
Liu, Yun-Sum	14 17
Loke, Cheung-Shue	7 7

Angelo, P. F., Budapest	58	98
Angyal, Andor, Sopron	3	4
Berkemeri, Zoltan, Bakenesha	7	9
Csik, Ferenc, Sopron	10	13
Coorges, Tibor, Budapest	2	3
Csicsing, Lajos, Budapest	7	12
Farkas, Thomas, Budapest	4	4
Gal, Imre, Budapest	8	8
Gellert, Gena, Budapest	7	8
Gink, Karl, Budapest	26	26
Gruber, Ferenc, Sopron	3	4
Hankins, Adela, Budapest	58	95
Hollica, Cyula, Budapest	15	34
Jaeger, Karoly, Sopron	2	2
Kalman, Bela, Budapest	42	57
Kerestory, Ferenc, Cegléd	2	2
Kocsis, Bela, Budapest	15	19
Koffan, Charles, Budapest	3	6
Kovacs, Karoly, Sopron	10	13
Lapic, Ferenc, Budapest	4	5
Lorant, Thomas, Budapest	11	19
Lukacs, János, Budapest	6	6
Markovics, Francis, Cegléd	3	3
Nemetih, Josef, Budapest	15	22
Prigmety, Frigyes, Sopron	9	12
Pálvolgyi, Ferenc, Budapest	14	20
Papp, Kalman, Budapest	14	19
Pentek, Paul, Sopron	7	8
Ramnah, Gyula, Budapest	4	6
Renner, Kalman, Sopron	2	3
Reti, Imre, Budapest	6	6
Reti, Pal, Budapest	12	15
Schmidt, Nandor, Budapest	11	14
Schrammel, Ferenc, Sopron	8	10
Seidl, Joseph, Budapest	24	26
Skita, Victor, Budapest	74	148
Solyi, Josef, Budapest	7	8
Szaszvarosi, Josef, Sopron	2	2
Szebernyi, Georg, Budapest	12	12
Szipel, Martin, Budapest	37	55
Szollösy, Kalman, Budapest	16	19
Tomori, E., Budapest	20	39
Tornay, Janos, Budapest	2	2
Toth, Istvan, Cegléd	42	63
Vadas, Jolan, Budapest	51	75
Vassanyi, Bela, Budapest	20	40
Vercs, Martha, Budapest	55	93
Veres, Thomas, Budapest	60	99

Bali, Rajeshwar, New Delhi	3	3
Bhanot, B. M., New Delhi	2	2
Bhardwaj, G. L. Bombay	2	2
Bhat, W. N., Poona	3	3
Chakravarty, Iyothai, Calcutta	2	2
Chisavilla, R. J., Bombay	3	3
Dalal, Unapressed S., Ahmedabad	4	5
De, P. K., Calcutta	3	5
Dhawan, Chander P., Jamshapur	2	4
Dudhia, Mafatali G., Ahmedabad	2	2
Ganguli, Kanak, Pondicherry	6	8
Ganguli, R. B., Pondicherry	7	14
Geti, T. F., Ahmedabad	14	10
Hansraj, Damodar, Bombay	3	

Name and Address	R	P
Jalaludin, A. J., Madras	2	2
Kanithar, M., Poona	6	8
Kanithar, Shamu, Poona	4	5
Kantawale, H. H., Bombay	2	3
Kanishat, T., New Delhi	4	7
Khata, Chandrahanna, Bombay	5	8
Khopker, K. B., Ahmedabad	2	3
Kothary, K. L., Palanpur	29	40
Kotak, S. H., Bombay	2	2
Kumar, Chandra, Lucknow	2	2
Kumar, Krishna, Lucknow	2	2
Lal, T. S., Quilon	2	3
Maniar, D. G., Poona	3	3
Mehrotra, T. N., Calcutta	2	2
Melhta, Daman U., Ahmedabad	2	3
Melhta, N. V., Surat	9	12
Mullick, Gopal, Calcutta	2	2
Mundra, F. L., Calcutta	3	3
Nalawala, N. J., Bombay	6	6
Nysa, Errol A., Calcutta	2	4
Pomal, L. M., Bham	2	2
Pottis, I. F., Bombay	11	11
Ranganatham, B., Madras	12	17
Rastamjee, R. N., Poona	6	9
Roy, Subrata, Calcutta	3	12
Sastry, J. V. S., Madras	3	4
Sharma, B. L., Poona	3	6
Sharma, O. P., Lucknow	2	2
Shinde, R. K., Poona	4	4
Soni, Surash C., Ahmedabad	11	16
Tandon, P. K., Lucknow	2	8
Unwalla, J. N., Bombay	4	5
Venkatash, Volody, Pondicherry	13	19
Vidhyaratna, Pondicherry	1	1

Alario, Giuseppe, Naples	3	4
Alieri, Enno, Naples	2	2
Alvise, Bert, Falconara Marittima	3	5
Anselmi, Giordano, Brescia	15	23
Antonaci, Franco, Biella	6	6
Barigelli, Pico, Como	3	4
Battisti, Giovanni, Bologna	2	2
Rasetti, Vitaliano, Milan	7	11
Bereugo-Gardin, Giovanni, Venice	3	5
Bevilaqua, Carlo, Gorizia	25	50
Boni, Michele, Turin	2	2
Borella, Piero, Turin	13	23
Bornaccini, Antonio, Ancona	3	3
Brasaglia, Sergio, Bologna	4	4
Brembilla, Alessandro, Bergamo	2	3
Calleri, Giovanni, Turin	1	4
Camisa, Alfredo, Milan	2	3
Cantamesa, Augusto, Turin	10	14
Castagnola, G., Milan	3	3
Cavaglia, Bernardo, Turin	2	3
Cavalleri, Giuseppe, Genoa	3	4
Chiglione, Giovanni, Milan	2	2
Conti, Antonio, Pavia	2	2
Cosulich, Carlo, Milan	2	4
Devollo-Marani, Guilberto, Modena	5	9
Dellacasa, Edoardo, Genoa	4	5
Del Tin, Antonio, Venice	14	27
De Luca, Orlando, Turin	2	2
De Paoli, Ello, Turin	2	2
Dorio, Rosario, Turin	3	3
Feluti, Luigi, Turin	2	2
Ferr-Villasi, Luciano, Bologna	3	5
Ferroni, Ferruccio, Venice	2	3
Finocchiaro, Mario, Milan	11	19
Floravanti, Renato, Turin	4	5
Fontana, Gianfranco, Bologna	4	9
Fontana, Guido, Imola	2	3
Foresti, Guido, Bologna	6	8
Fossi, Ugo, Firenze	3	3
Galganin, Nino, Bologna	10	17
Gamaniga, Ada, Milan	3	3
Chiglione, Giovanni, Milan	3	4
Giacobbi, Giorgio, Venice	2	2
Giozzanini, Francesco, Bologna	4	7
Goldoni, Dept, Modena	2	2
Grandi, Libera, Bologna	4	5
Landfranchi, Aldo, Milan	9	12
Lattuada, Clampero, Milan	4	6
Laville, Felice, Naples	2	3
Leporati, Paoli, Milan	2	2
Lombardi, Gastone, Milan	3	3
Maggini, Renzo, Firenze	2	4
Malle, Sante Vittorio, Milan	3	3
Mantovani, Carlo, Venos	2	2
Marchi, Pietro, Genoa	4	4
Murrucci, Mario, Rome	4	4
Maroni, Mario, Rome	3	3
Marilli, Edo, Rome	3	3
Martinez, Italo, Biella	2	3
Martini, Andrea, Milan	2	2

Name and Address	E	P	Name and Address	E	P	Name and Address	E	P
Mazzola, Gelfo, Bologna	4	4	Primozic, Jugo, Ljubljana	3	2	Benario, M., Tel Aviv, Israel	2	2
Mazzara, Giovanni, Biella	11	16	Rendulic, Drago, Zagreb	6	6	Berger, Arthur, Tel Aviv, Israel	2	3
Matis, Carlo, Turin	5	7	Roca, Ante, Zagreb	3	4	Chan, Kee-Chong, Sandakan, North Borneo	4	8
Mattiolli, Libero, Bologna	6	7	Skerlep, Dusan, Ljubljana	2	3	Chu, Gah-Soon, Sandakan, North Borneo	10	12
Mazzini, Giuseppe, Caravaggio	2	4	Skerlep, Fedot, Ljubljana	3	5	Daghistani, Murad A., Mosul, Iraq	3	3
Mazzetti, Pietro, Bologna	3	8	Smolej, Slavko, Jocsenica	6	11	Dimitchev, Vladimir, Sofia, Bulgaria	3	6
Migliori, Antonio, Bologna	6	9	Sober, Milan, Rijeka	2	4	Doran, Hugh, Dublin, Ireland	3	4
Milani, Ario, Milan	5	6	Sombor, Karcer S., Zagreb	2	2	Dorr, Paul, Volklagen, Saar	5	7
Milella, Michele, Naples	2	2	Soprano, Fernando, Rijeka	6	6	Ebert, J. O., Colombo, Ceylon	2	2
Monsalvo, Riccardo, Turin	2	5	Surjak, Zlatko, Zagreb	24	20	Ferrati, P., Tunis, Tunisia	2	2
Monti, Paolo, Venice	2	2	Vicic, Dragutin, Belgrade	3	3	Jacob, Gerhard, Volklagen, Saar	2	3
Moretto, Alessandro, Pinerolo	4	4	Vucemilovic, Nikola, Split	2	5	Johnson, S. Y., Taiwan, Formosa	4	6
Muratori, Vito, Milan	6	8	Zabor, Vilko, Zagreb	37	56	Laustsen, Freddy, Reykjavik, Iceland	2	3
Nesler, Alessandro, Milan	2	2	Zrnce, Zlatko, Zagreb	6	11	Lee, K. C., Semarang, Indonesia	2	4
Ottone, Mario, Turin	14	23				Machado, Eduardo A.M., Luanda, Angola	3	6
Pacchiotti, Lino, Turin	2	3	LUXEMBOURG			Magnumson, Karl, Reykjavik, Iceland	2	2
Pasqualigo, Elio, Milan	4	5	Diets, Francois, Esch Abette	3	6	Markov, Konstantin, Sofia, Bulgaria	2	8
Pellegrini, Alfio, Milan	4	6	Jentgen, Rene, Luxembourg	7	10	Paimios, John P., Athens, Greece	26	31
Pellicciotti, Riccardo, Turin	5	8	Kutter, Edward, Luxembourg	3	3	Peterson, Gunnar, Reykjavik, Iceland	5	5
Pelosi, Attilio, Ancona	3	4	Mets, Joseph, Esch-Akelle	3	3	Quasim, Ali, Lahore, Pakistan	5	7
Peretti-Griva, Dominico, Turin	11	21	Zeimes, Joseph, Esch-Akelle	3	3	Samararatne, L. E., Colombo, Ceylon	2	4
Persico, Antonio, Cremona	10	19				Sandulace, Nic, Bucharest, Rumania	2	2
Petracchi, Eugenio, Milan	2	3	MALAYA			Semardi, R. D. S., Jogjakarta, Indonesia	2	2
Piergiovanni, Vittorio, Ancona	4	4	Ang, Ang, Singapore	5	5	Tettoni, Alfredo, Montevideo, Uruguay	2	2
Pollitzer, Andrea de P., Trieste	7	7	Ang, Koh-Huat, Singapore	20	41	Warren, Alan D., Rotorua, New Zealand	2	3
Poteglia, Vittorio, Rome	2	2	Ang, K. S., Singapore	21	31	Wong, K. F., Kuching, Sarawak	13	24
Prieri, Rinaldo, Turin	2	4	Au, Thian Chor, Singapore	7	11			
Quirelli, Ezio, Cremona	15	31	Chan, P. L., Singapore	6	7	POLAND		
Ranati, Gianni, Turin	3	6	Chia, Kok-Lim, Singapore	7	8	Arceynski, Stefan, Wroclaw	4	7
Reggiani, Umberto, Turin	6	7	Chia, Tan, Singapore	3	3	Hartwig, Edward, Warsaw	4	6
Rinaldi, S. Piero, Genoa	2	2	Chu, Chap-Ming, Singapore	7	9	Hermanowicz, Henryk, Krakow	2	6
Robins, Stefano, Turin	3	8	Chua, Soo-Bin, Singapore	27	46	Kocinski, Jerry, Lodz	4	8
Rocca, Anna-Maria, Genoa	2	3	Foo, Shee-Seng, Singapore	3	4	Link, Tadema, Gdynia	3	4
Rocca, Faust, Turin	11	16	Ho, Tat-Seng, Singapore	14	21	Mokrycka, Janina, Warsaw	4	10
Rocca, Giovanni, Genoa	5	7	Huang, K., Singapore	15	18	Romer, Josef, Krakow	3	3
Rolle, Giovanni, Turin	8	3	Kang, Boon-Long, Penang	2	2	Stycynski, Jan	2	2
Romeoni, Vittorio, Milan	87	79	Ko, Eng-Hoe, Singapore	18	23			
Rossi, Gaetano, Bologna	5	5	Koh, Ah-Wing, Singapore	4	7	PORTUGAL		
Rossi, Marco, Turin	2	3	Koh, Chye-Peng, Singapore	2	4	Almeida, Antonio de S., Lisbon	5	7
Seattola, Luciano, Venice	3	4	Kong, Tai-Seng, Penang	3	3	Almeida, Joaquim N. de, Lisbon	11	17
Setacelioli, Filippo, Rome	5	7	Kong-Kang, Tee-Sun, Penang	4	6	Araujo, Artur de, Lisbon	7	11
Silvestri, Sauro, Ancona	2	3	Kwan, Sam-Hoi, Singapore	3	3	Araujo, Jorge de S., Lisbon	3	6
Spadoni, Aldo, Milan	6	7	Lai, Miao Siew-Keng, Singapore	3	3	Barral, Jose M. D., Lisbon	6	6
Spina, Luigi, Turin	4	7	Lee, Kee-Chong, Singapore	21	33	Barrea, Helena C. de, Lisbon	8	10
Spinardi, Gianfranco, Turin	3	3	Lee, Lim, Singapore	21	33	Barotomous, Jose	2	2
Starace, Giuseppe, Naples	2	3	Lim, Seah-Kee, Singapore	7	10	Cabrita, Augusto, A. de C., Barreiro	13	24
Tominelli, Franco, Florence	2	4	Lim, Theng-Hoon, Mear, Johore	4	5	Cadeta, Bernardino, Lisbon	9	13
Toei, Giovanni, Modena	20	29	Loh, Feng-Hwa, Singapore	9	10	Camilo, Mario de A., Lisbon	5	7
Turcato, Manlio, Rome	2	2	Loke, Lok-Hong, Singapore	10	14	Carvalho, David de A., Coimbra	5	9
Vanoni, Giovanni, Milan	3	3	Loke, Wan-The, Singapore	2	4	Carvalho, Horacio de, Lisbon	12	15
Vico, Luigi, Milan	5	8	Loon, Lim-Ming, Singapore	2	2	Casao, Antonio R., Lisbon	29	30
Vollani, Leonetto, Prato	3	4	Ong, Wah-Chung, Singapore	10	13	Correia, Manuel da C., Lisbon	12	16
Zovetti, Ugo, Milan	4	4	Tan, Seck-Chuan, Singapore	6	8	Da Luz de Carvalho, Alvares, Lisbon	3	3
			Tan, See-Tong, Malacca	2	2	Diniz, Julio, Almada	3	5
JAPAN			Tan, Seng-Huat, Penang	2	2	Ferreira, Jorge de P., Lisbon	11	14
Kondo, Kamihiko, Iwateken	2	3	Tan, Siang-Teng, Singapore	7	11	Franco, Alberto da S., Porto	2	2
Sabura, Ueda, Tokyo	2	3	Tan, Tang-Chao, Singapore	2	2	Gageiro, Eduardo A., Sacramento	3	5
Tanaka, Kiyotaka, Tokyo	3	3	Tan, Tiang-Yeo, Singapore	2	3	Gil, Jos F. R., Quilhas	5	6
Uchimura, Koichi, Iwateken	13	21	Tee, Kok-Leong, Singapore	2	2	Gomes, Eduardo L., Lisbon	4	6
			Teoh, Siew-Seieng, Penang	14	24	Henriques, Fernando A., Lisbon	11	13
JUGOSLAVIA			Tham, Yew-Fun, Singapore	3	6	Leite, Jose da C., Oporto	2	2
Barlovac, Dobrovoje, Belgrade	2	4	Wan, Ye-Jing, Kuala Lumpur	2	4	Mgalhaes, Noel A. de, Lisbon	2	5
Rasli, Franc, Ljubljana	4	5	Wan, Yue-Kong, Singapore	16	21	Maia, Antonio, Coimbra	4	4
Benko, Ladislav, Zagreb	10	13	Wang, Su-Fah, Singapore	18	27	Martins, Jose da S., Lisbon	4	5
Bikan, Ante, Zadar	9	12	Wong, Bing-Ching, Singapore	3	5	Marcenhas, Manuel, Barreiro	4	5
Bikan, Zvonimir, Zadar	21	28	Wong, Kool-Wah, Penang	3	4	Matos, Antonio da C., Lisbon	2	3
Cop, Jaka, Ljubljana	2	2	Wu, Feng-Seng, Singapore	12	18	Monteiro, Arnaldo, Povo do Regua	6	6
Debeljkovic, Branibor, Belgrade	5	5	Yan, Fook-Luen, Singapore	25	56	Morales, Manuel de A., Lisbon	4	5
Friedrich, Ivo, Ljubljana	4	7	Yong, C. F., Penang	12	13	Motrana, Fernando G., Setubal	4	6
Grabovac, Peter, Rijeka	2	2	Yong, Chun E., Penang	30	50	Nogueira, Eduardo, Evora	2	2
Grevice, Mladen, Zagreb	8	16		2	2	Oliveira, Alfredo de, Lisbon	7	8
Hobajec, Oto, Zagreb	9	20	NORWAY			Ozorio, Jorge H. de S., Lisbon	5	6
Ivanov, Cvetho, Skopje	2	2	Dekkerhaus, Kohjorn, Trondheim	17	27	Palhao, Antonio, Almada	6	10
Joje, Milorad, Sarajevo	2	3	Lystad, Olav, Orstaund	2	3	Pastor, Artur, Lisbon	2	4
Kolbel, Miro, Kranj	3	3	Myren, John, Kristiansund	3	3	Pecurita, Varela, Coimbra	2	2
Kocajelic, Drago, Ljubljana	2	4	Sandberg, Knut, Lillehammer	9	5	Perdigao, Antonio D., Lisbon	6	6
Kocjanec, Peter, Ljubljana	9	20				Pierolo, Luis C., Peniche	2	2
Kovacic, Jose, Maribor	2	2	PHILIPPINES			Pimenta, Manuel, Lisbon	10	32
Krizar, Mirko, Ljubljana	4	4	Chow, E. Yuen, Manila	23	25	Pinto, Mario, Quelus	14	26
Letulic, Stimo, Ljubljana	2	2	Co, Leoncio, Manila	3	6	Price, Thomas, Lisbon	26	45
Lovric, Mirko, Zagreb	2	2	Go, Chue-King, Manila	2	2	Requias, Dionisio P., Lisbon	2	2
Mally, Jone, Ljubljana	5	7	Khu, Un-Piao, Manila	4	4	Santos, Victor M. C. de, Barreiro	27	66
Marean, Tone, Kranj	2	9	Lee, Huat-Chay, Manila	6	12	Sena, Eduardo H., Barreiro	16	21
Marencic, Janes, Kranj	7	18	Ong, Pedro, Manila	6	7	Silva, Carlos M. S., Lisbon	8	11
Medar, Ivan, Zagreb	14	22	Tansiongkun, Gregorio C., Manila	23	23	Silva, Norberto de C., Lisbon	8	8
Medenica, Sejula, Kraljevo	2	2	Tansiongkun, Jacobo C., Manila	4	5	Silva, Nunes da, Braga	7	9
Milovojevic, Stojan, Belgrade	2	3				Sobares, Fernando, Lisbon	8	10
Mimer, Laura, Zagreb	3	4	MISCELLANEOUS			Taborada, Fernando de S., Lisbon	9	19
Moskon, Dusan, Ljubljana	2	3	Asad, Ali, Lahore, Pakistan	5	8	Vasco, Gilberto, Coimbra	3	3
Murovec, Janes, Ljubljana	4	6	Beaumont, N. M., Dunedin, New Zealand	4	8	Vicente, Fernando, Lisbon	24	31
Novak, Zivkovic, Novi Sad	2	2				Zarebaki, Kasimierz, Lisbon	2	2
Pavic, Milan, Zagreb	42	63						
Pavlovic, Milos, Belgrade	8	10				SOUTH AFRICA		
Persan, France, Calje	2	2				Arnold, Jack, Port Elizabeth	2	3

Name and Address	E	P	Name and Address	E	P	Name and Address	E	P
Bennison, A. D., Johannesburg	2	4	SPAIN			U. S. S. R.		
Reynolds, Sass, Johannesburg	9	11	Crous, Antonio, Barcelona	4	5	Gerasimov, Leonia	2	2
Collins, G. G.	2	4	Esquerdo, Alvaro, Barcelona	2	3	Grachev, Mikhail, Moscow	2	2
Culverwell, Patrick	2	4	Garcia, Amalio F., Pontferrada-Leon	3	3	Guarazoff, Samarij, Moscow	2	2
Danzig, B., Krugersdorp	3	3	Gomez-Cortas, Sebastian, Zaragoza	2	3	Hurungy, Nicholai, Moscow	2	2
Denfield, Joseph, East London	41	83	Guerra-Yoldi, Gerardo L., Vitoria	2	3	Khalday, Eugene	4	6
Dickinson, Ted, Pretoria	3	5	Pedrola-Millan, Eudaldo, Tortosa	2	2	Khalip, Yakov, Moscow	5	6
Douglas, Gordon, Johannesburg	4	9	Reana-Marti, Jose M., Tortosa	10	11	Kolovsky, Arkady	3	3
Da Telt, J. K., Pretoria	4	7	Roldon-Gomez, Emilio, Seville	3	5	Koslowski, Nikolai	3	4
Eccles, L., Johannesburg	3	4	Serrano-Sancho, Manuel, Zaragoza	3	5	Markov, Mark	3	2
Feldman, Mike, Johannesburg	2	3	Tous-Jover, Jose, Barcelona	5	9	Neelev, Oleg, Moscow	4	4
Fisher, Aaron, Johannesburg	3	5	SWEDEN			Ozersky, Michail	2	4
Geisler, Frances, Germiston	3	5	Aspmann, Rolf, Karlskoga	5	6	Petrousson, Georgi, Moscow	2	3
Geisler, Ray E., Germiston	2	2	Bernhelm, Gunnar, Kopling	3	4	Rakhmanov, Nikolai, Moscow	2	2
Goldberg, A. M., Brakpan	2	2	Carlson, Elsa, S., Malmo	3	3	Ruikovic, Viktor, Moscow	2	2
Gottlieb, Leve, Johannesburg	2	3	Christerson, Berja, Boras	3	5	Sahorakof, Vladimir, Moscow	2	2
Hayward, Andrew, Luanshya	2	3	Ellanson, Lolf E., Karlstad	9	13	Sanke, Galina	5	6
Higgins, P. G., Johannesburg	2	7	Epstein, S., Stockholm	2	3	Schelonovich, David	2	3
Ho, Sing, Johannesburg	3	5	Fuchs, Rudl, Visby	6	12	Shagin, Irma	2	3
Holmes, C. T., Johannesburg	2	2	Gannskog, Ingemar, Karlskoga	2	2	Skuratov, Jarli, Moscow	3	3
Jacobs, Victor V., Johannesburg	2	2	Gripman, Ann-Marie, Goteborg	45	115	Stelrenberg, Abraham	4	6
Kahn, Robert, Johannesburg	2	5	Hjelm, Henry, Hagersten	2	3	Svacev-Polsa, Nikolai, Moscow	3	4
Kluser, S. D., Johannesburg	3	6	Johansson, Karl O., Karlstad	7	10	Uminov, Eugene, Moscow	3	4
Lai, Yen, Johannesburg	2	3	Nogren, Karl-Jagvar, Karlstad	8	12	VIET NAM		
Maddox, Gordon	2	6	Thoreason, Thord, Varberg	3	5	Chen, Hsien-Huen, Cholon	8	11
Maurice, M., Johannesburg	2	3	Westberg, Selma, Vika	3	6	Dinh, Ba-Trung, Ben-Tre	3	5
Moss, J. L., Johannesburg	2	4	SWITZERLAND			Ho, Yun-Huang, Cholon	11	12
Partington, Norman, Durban	2	2	Bischof, Victor, Ennet-Redon	3	2	Huy, La, Cholon	12	15
Richards, Garnel, Kiltwo	2	2	Bussiger, Ernest, Bern	2	4	Le, Anh-Tai, Saigon	15	24
Sanby, E. J.	2	2	Kaiser, Elsie, Zurich	7	10	Lee, Lang-Sien, Cholon	16	32
Sprenger, Denis, Cape Town	3	3	Kaiser, Heinrich, Zurich	7	11	Nguyen, Chaoda, Saigon	3	4
Tremear, Rhodes, Allice, C.P.	28	61	Kovacs, Francois, Fribourg	3	2	Nguyen, Van-Lan, Cholon	8	10
Van Tonder, G. F., Johannesburg	2	3	Luthy, Werner, Bern	3	5	Phi, Nham-Ha, Cholon	24	44
Wall, Thomas H., Johannesburg	2	5				Tchen, Fong-Ku, Cholon	15	23
Wallace, W. H., Grahamstown	3	3				Tran, Le-Sinh, Cholon	9	14
Watters, John, East London	2	3						
Yau, Tony, Johannesburg	2	4						

### Exhibitors Having 40 Or More Acceptances

	E	P		E	P		E	P
1 Cheung, Yu-Chiu, Hong Kong	96	372	46 Hall, Shirley M., U. S. A.	37	90	91 Jacobs, Edward J., U. S. A.	35	86
2 Wu, K. H., Hong Kong	98	343	47 King, Barton, U. S. A.	39	90	92 Litzel, Otto, U. S. A.	37	86
3 Wu, Francis, Hong Kong	90	325	48 Levenson, J. N., U. S. A.	41	90	93 Zuber, Vilko, Jugoslavia	37	86
4 Wu, Daisy, Hong Kong	94	314	49 Hartley, Harry L., U. S. A.	30	87	94 Stanek, Heinrich, Austria	39	86
5 Lee, Wellington, U. S. A.	93	311	50 Ng, Shiu-Koon, Hong Kong	57	85	95 Heim, R. B., U. S. A.	39	85
6 Kan, Hing-Fook, Hong Kong	87	203	51 Schwartz, Alfred C., U. S. A.	35	84	96 Wood, Walter F., Canada	33	55
7 Heller, Frank J., U. S. A.	91	199	52 Denfield, Joseph, South Africa	41	83	97 Seipal, Martin, Hungary	37	85
8 Solomon, Philip, U. S. A.	74	190	53 Soeto, O., Hong Kong	55	82	98 Barnett, Ed Willis, U. S. A.	41	55
9 Klombee, Edward F., U. S. A.	77	171	54 Neubert, Frank R., Great Britain	37	82	99 Pitkanen, Matti A., Finland	25	53
10 Hung, Man-Ya, Hong Kong	80	161	55 McVie, James A., Canada	33	81	100 Swenson, Pello Pete, Canada	28	52
11 Fan, Yot-Pere, Hong Kong	83	156	56 Geor, E. Throp, U. S. A.	34	80	101 Che, Lucky, Hong Kong	36	51
12 Mansfield, Carl, U. S. A.	81	152	57 Gore, Challa, U. S. A.	34	80	102 Sherry, J. Ivan, U. S. A.	34	80
13 Shita, Victor, Hungary	74	148	58 Chang, Chan-Lin, Hong Kong	46	80	103 Berilacqua, Carlo, Italy	25	50
14 Shum, Kung-Sik, Hong Kong	81	145	59 Elwell, Jean, U. S. A.	39	77	104 Stark, Boyd E., U. S. A.	27	50
15 Chen, S. Y., Hong Kong	74	141	60 Wilder, Eileen, U. S. A.	35	76	105 Schuster, Ludwig, Germany	28	50
16 Montgomery, John P., U. S. A.	60	139	61 Lee, Sock-On, Hong Kong	37	75	106 Chow, K. C., Hong Kong	29	50
17 Calheiros, Pedro, Brazil	69	137	62 Vadna, Jolan, Hungary	51	75	107 Yip, Cheong-Pung, Malaya	30	50
18 Middleton, Thomas, Great Britain	80	134	63 Pool, Gertrude, U. S. A.	37	73	108 Yu, Kai-Ming, Hong Kong	30	50
19 Bismaloe, Jean, France	76	133	64 Super, John W., U. S. A.	22	71	109 Kothary, K. L., India	29	48
20 Dobro, Boris, U. S. A.	47	132	65 Rasch, John H., U. S. A.	26	71	110 Gray, Allen C., Australia	26	47
21 Merlino, Joseph J., U. S. A.	69	132	66 Hirsch, Mahlon, U. S. A.	28	70	111 Leong, Ting-Choung, Hong Kong	33	47
22 Lin, Hsiang-Hsin, Hong Kong	72	131	67 Eaga, Charles J., U. S. A.	28	70	112 Pirlinger, Karl, Austria	25	46
23 Halst, Grant M., U. S. A.	59	129	68 Ronconi, Vittorio, Italy	37	70	113 Price, Thomas, Portugal	26	46
24 Bodine, A. Aubrey, U. S. A.	44	127	69 Hand, Leta M., U. S. A.	31	68	114 Chua, See-Bin, Malaya	27	46
25 Kwan, Tai-Chi, Hong Kong	63	124	70 Deaderick, Moreland M., U. S. A.	23	67	115 Jackson, William, Great Britain	22	45
26 Lai, Shiu-Fong, Hong Kong	71	122	71 Santos, Victor M. C. de, Portugal	37	66	116 Boylan, Frank J., U. S. A.	24	45
27 Wipport, Gretchen M., U. S. A.	51	120	72 Caldwell, John T. Jr., U. S. A.	38	66	117 Parry, Alicia H., U. S. A.	25	45
28 Waddle, Harry L., Canada	46	119	73 Li, Man-Kim, Hong Kong	44	66	118 Underwood, Arthur M., U. S. A.	15	44
29 Gripman, Ann-Marie, Sweden	45	115	74 Ballentine, Grace, U. S. A.	32	65	119 Bradbury, Royal, U. S. A.	30	44
30 Tchen, Fou-I, Hong Kong	49	115	75 Roest, Adolf, Czechoslovakia	45	65	120 Phi, Nham-Ha, Vietnam	24	44
31 Fong, Raymond, Hong Kong	62	113	76 Carr, Willard H., U. S. A.	30	65	121 Sieger, Barbara M., U.S.A.	24	44
32 Valentino, R. B., U. S. A.	55	112	77 Thorok, Max, U. S. A.	41	63	122 Chu, Shun, Hong Kong	31	44
33 Ho, Fan, Hong Kong	54	111	78 Pavic, Milan, Jugoslavia	42	63	123 Chol, Tin-Wing, Hong Kong	32	44
34 Whitthouse, T. V., U. S. A.	38	106	79 Toth, Istvan, Hungary	42	63	124 Berry, Albert, U. S. A.	19	43
35 Chan, Shau-U, Hong Kong	60	105	80 Harrison, Florence M., U. S. A.	25	62	125 Hartman, Howard A., U. S. A.	25	43
36 Greene, Ronald A., U. S. A.	43	103	81 Tremear, Rhodes, South Africa	28	61	126 Conway, W. P., U. S. A.	27	43
37 Cheung, Man-Ping, Hong Kong	64	103	82 Hankins, Fred M., U. S. A.	36	60	127 Miner, Henry C. Jr., U. S. A.	22	42
38 Fischer, Leopold, Austria	55	102	83 Fishman, Milton N., U. S. A.	35	60	128 Wolk, Alejandro, Argentina	29	42
39 Willey, Ken, U. S. A.	46	101	84 Graeb, Gerhard, Germany	35	59	129 Brown, Earle W., U. S. A.	16	41
40 Angele, P. F., Hungary	58	98	85 Armstrong J., Elwood, U. S. A.	31	58	130 Ang, Kok-Huat, Malaya	29	41
41 Ho, Cheung-Hoi, Hong Kong	54	97	86 Hawkins, G. L., Great Britain	25	58	131 Kwan, S. Y., Hong Kong	27	40
42 Veron, Thomas, Hungary	60	96	87 Haugland, Isod, U. S. A.	26	57	132 Vassanyi, Bela, Hungary	28	40
43 Hankins, Adele, Hungary	58	96	88 Kalman, Bela, Hungary	42	57	133 Wu, Hung-Tak, Hong-Kong	30	40
44 Wagner, G. H., U. S. A.	53	94	89 Hung, Pak-Ching, Hong Kong	44	57			
45 Veron, Martha, Hungary	55	93	90 Yan, Fock-Leun, Malaya	25	56			



# Who's Who In Stereo Photography

1956

Compiled by Ruth Bauer

3750 West St.—Mariemont, Cincinnati 27, Ohio

The following Exhibitors listed in "Who's Who in Stereo Photography" for 1956 met the Division's requirements of having two or more slides accepted in two or more International Exhibitions.

There were 14 International Exhibitions in 1956,—the listing includes The 19th Rochester Salon of Photography; Milwaukee; 1st PSA Traveling Salon; 2nd Oakland International; Scottish Salon of Scotland; Spring Royal Photographic Exhibition of London; 23rd Detroit International; PSA Annual Exhibition held in Denver—(the Denver International for 1956 was postponed

for this reason); Autumn Royal Photographic Exhibition of London; Stockton-on-Tees International; 8th Pittsburg; Mexico; Chicago's 8th Lighthouse International and the addition to our International Show list, recognizing the great interest in Stereo Photography, The Ljubljana Exhibition in Yugoslavia.

The Stereo Division has continued the practice of allowing an exhibiting Judge a slide acceptance credit equal to his average acceptance record built up on previous exhibitions during the year. By this procedure, an exhibiting judge is not penal-

ized in the standings of the Division by his willingness to act as Judge when called upon to do so. Each asterisk indicates judging credit for one Exhibition.

Star Ratings of the Stereo Exhibitors are now incorporated in the records of "Who's Who in Stereo Photography". Each star after the name of the Exhibitor denotes whether he or she is a one, two or three Star Exhibitor.

If there are any criticisms, suggestions or questions concerning the Stereo Division listings, please communicate with the compiler.

Name	Exh.	Acc.	Name	Exh.	Acc.	Name	Exh.	Acc.
<b>A</b>			<b>J</b>			<b>T</b>		
Adams, Frederic N., Staten Island, N. Y.*	13	28	Jansem, Erna, Maywood, Ill.	2	2	Thompson, Grace A., El Paso, Texas*	8	14
Alexander, Calvin M., Ferndale, Mich.	2	2	Jensen, John Paul, Chicago, Ill.	11	25	Thrush, Glen, Denver, Colo.*	12	28
Ardre, Virginia, New York, N. Y.	3	5	Johansen, Harold J., Detroit, Mich.	3	4	Tooley, Ben D., Oakland, Calif.	6	13
Arvieta, J. H., San Francisco, Calif.	3	4	Johnson, Pearl, Detroit, Mich.	4	7	Towers, George, APSA, Detroit, Mich.	2	2
Ashton, Rod, Rochester, N. Y.	10	23	<b>K</b>			Turner, Wm. Wood, Winnetka, Ill.	3	4
<b>B</b>			Kennedy, Charles B., Rochester, N. Y.	2	2	<b>V</b>		
Baer, George O., Rye, N. Y.	3	8	Kinsley, Charles, APSA, Rochester, N. Y.	2	5	Van Westriemen, Dorothea, Chicago, Ill.*	9	14
Bauer, Mrs. Ruth, Cincinnati, Ohio*	7	11	Klinefelter, Lee M., Norfolk, Va.*	12	34	Viera, Dr. Henry A., Oakland, Calif.	6	8
Becker, G. W., Blue Island, Ill.	8	18	Kosloske, Lucille, Chicago, Ill.*	11	23	<b>W</b>		
Becker, L. Alberta, Blue Island, Ill.	6	10	Krause, Earl E., APSA, Roselle, Ill.	10	28	Wagner, Hilbert Jr., Milwaukee, Wisc.	3	4
Bieder, Barrie H., Wheatridge, Col.	3	6	Krebs, Lester J., Milwaukee, Wisc.	2	5	Walgreen, Myrtle H., FPSA, Chicago, Ill.*	8	17
Brann, Lucia, Daly City, Calif.	2	3	Krueger, Mrs. A. A., Cincinnati, Ohio	4	4	Webber, Karl W., Wichita, Kans.	2	5
Brandt, Carl D., Boston, Mass.	2	2	Kurak, A. E., Detroit, Mich.	2	4	Wenger, Elysa, Los Angeles, Calif.	11	29
Brethauer, Helen, Oakland, Calif.*	8	23	<b>L</b>			Whitaker, Russ, Altadena, Calif.	3	4
Brown, Mrs. Charles H., Lake Forest, Ill.	2	5	Leitch, Ted, APSA, Milwaukee, Wisc.	13	37	Wiencke, C. E., Los Angeles, Calif.	2	7
Brown, Earl W., FPSA, Detroit, Mich.	6	16	Leak, Ina, Los Angeles, Calif.	2	3	Wiggins, Fred T., Jr., APSA, Park Ridge, Ill.*	14	47
Brucalers, Anthony, Rochester, N.Y.*	11	30	Laurence, Hazel C., Chicago, Ill.	4	3	Williams, Oliver J., San Francisco, Calif.	8	13
Butler, Robert L., Royal Oak, Mich.	5	8	Lewis, Theodore, Northbrook, Ill.	9	26	Wilson, Stewart E., Los Angeles, Calif.	8	15
<b>C</b>			<b>M</b>			Wineman, R. M., Belvedere, Calif.	4	11
Casheaux, Lie. Rene, APSA, Mexico City	3	8	McIntyre, Robert L., FPSA, Chicago, Ill.	2	4	Wing, Paul, Jr., Hingham, Mass.	2	3
Chord, John T., Brentwood, Mo.	6	13	Miller, Lewis F., Chicago, Ill.	13	46	Wolf, Julius, APSA, Chicago, Ill.	12	23
Clark, Kim, Kodiak, Alaska	11	25	Montgomery, John P., APSA, Orlando, Fla.	5	8	Wolfe, Paul J., FPSA, Butler, Penn.*	10	30
Clausen, G. J., Brooklyn, N. Y.	2	2	Morehouse, Frances M., Arlington, Va.	2	2	Wood, Robert L., Springfield, N. J.	6	9
Covert, Allen, Fresh Meadows, N. Y.	7	19	Morison, David K., Denver, Col.	6	17	<b>Y</b>		
Colwell, Pauline G., Coral Gables, Fla.*	10	15	<b>N</b>			Young, Dorothy, Berkeley, Calif.*	7	12
Conrad, Velma, Milwaukee, Wisc.	2	2	Navarro, Augustin V., Mexico City, Mexico	3	5	Young, J. Baynes, Canajoharie, N. Y.	2	2
Crowell, Henry C., Winnetka, Ill.	6	13	Needels, Theodore S., Washington, D. C.*	6	10	Young, W. Arthur, APSA, Rochester, N. Y.*	3	12
<b>D</b>			Nelson, Norman, Sioux City, Iowa	3	4	<b>Z</b>		
Damon, Harold K., San Francisco, Calif.	2	3	Noon, F. C., Pittsburgh, Penn.	2	3	Zakany, Jose Lorenzo, Mexico City, Mexico	12	24
Darnell, Paul S., South Orange, N. J.	6	9	Nowak, Stan J., Milwaukee, Wisc.*	14	33	Zona, Mrs. V. H., Kenosha, Wisc.	2	3
Davis, Virgil, Albany, Calif.	3	4	<b>O</b>			<b>"TOPS IN STEREO"</b>		
Day, Milo F., Chicago, Ill.	2	3	Oliver, Wm. Harold, Oakland, Calif.	3	3	PLACE	NAME	Acc.
DeJoy, Eduardo, Montevideo, Uruguay	3	4	Oppenheimer, Kenneth G., N. Hollywood, Calif.*	11	21	1	Wiggins, Fred T. Jr., APSA	47
Delany, Frederick E., Jr., Hartford, Conn.	4	6	<b>P</b>			2	Miller, Lewis F.	46
De Vergilio, Samuel, St. Louis, Mo.*	11	29	Pagel, Vic, Milwaukee, Wisc.*	13	41	3	Pagel, Vic	41
Dodds, A. C., LeGrange Park, Ill.	5	6	Parks, Stanley A., Northbrook, Ill.*	9	30	4	Adams, Frederic N.	38
Doherty, Ray, Elmhurst, Ill.	10	36	Perry, Mae C., El Paso, Texas*	12	26	5	Stolz, Jack, APSA	38
Dunnigan, L. B., APSA, Royal Oak, Mich.*	12	22	Peters, Robert H., Michigan City, Ind.	4	4	6	Laatch, Ted, APSA	37
Dyer, Ruth B., Wisconsin Dells, Wisc.	2	2	Pickner, Eva F., Mt. Pleasant, Iowa	7	15	7	Erskine, Henry H.	34
<b>E</b>			Pontarelli, Donald A., Chicago, Ill.	4	5	8	Klinefelter, Lee M.	34
Edgcombe, Jean M., Rochester, N. Y.	4	4	Prendergast, Edmund, Denver, Colo.	2	3	9	Sanford, Mattie C., APSA	34
Erskine, Henry H., Highland Park, Ill.*	12	34	Price, Jo Ann E., New York, N. Y.	7	16	10	Nowak, Stan J.	33
<b>F</b>			Purdy, Gay, Verdala, Washington*	8	15	11	Dunnigan, L. B., APSA	33
Fain, S. S., Hillsdale, N. J.	5	5	<b>Q</b>			12	Hodnik, Conrad, APSA	33
<b>G</b>			Quastert, R. J., Rochester, N. Y.	2	6	13	Brucalers, Anthony	30
Gillingham, Fred H., Champaign, Ill.	6	7	<b>R</b>			14	Wolfe, Paul J., FPSA	30
Gould, Frances M., El Paso, Texas	6	8	Rico, Frank E., FPSA, Chicago, Ill.	11	25	15	De Vergilio, Samuel	29
Grayback, Willard F., Joliet, Ill.	4	8	Rico, Pearl S., FPSA, Chicago, Ill.	11	22	16	Wenger, Elysa	29
Greenbaum, Adolph, Saloma, Ore.	5	5	Rochette, Seton, Boulder, Colo.	4	8	17	Krause, Earl E., APSA	28
Grove, Alice, Chicago, Ill.	3	5	<b>S</b>			18	Strum, Karl	28
<b>H</b>			Sanford, Mattie C., APSA, Salt Lake City, Utah*	11	34	19	Thrush, Glen	28
Hahn, Edgar A., Gross Point Park, Mich.*	9	17	Schwartz, Harold V., Milwaukee, Wisc.	4	6	20	Doherty, Ray	26
Harder, Dorothy B., Oakland, Calif.	2	3	Siegle, Sol, Pittsburgh, Penn.	2	2	21	Levin, Theodore	26
Hargrove, Leona, Wichita, Kans.	2	5	Simmons, Clarence L., Peoria, Illinois	3	6	22	Perry, Mae C.	26
Hartung, Robert W., North Hollywood, Calif.	6	14	Simpf, Rolf, Chicago, Illinois	2	3	(Continued at bottom of next page)		
Haven, Robert A., Oxnard, Calif.*	4	12	Smith, Robert T., Chattanooga, Tenn.	5	8			
Haven, Vern, Oxnard, Calif.*	6	10						
Heim, Richard B., APSA, Orlando, Fla.*	10	21						
Heineman, Bernard, New York, N. Y.	9	4						
Hewson, E. D., Oak Park, Ill.*	8	12						
Hodnik, Conrad, APSA, Chicago, Ill.	12	32						
****	12	32						
Hogan, John R., FPSA, Wynnewood, Pa.	9	13						



## EXHIBITIONS and COMPETITIONS

### Monochrome

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified.

#### PSA Approved

These salons approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections. (For listing and approval send data to Ralph L. Mahon, APSA, 260 Forest Avenue, Elmhurst, Illinois.)

**SCOTTISH** (M,C,S,L,T,SS) Closes May 25. Exhibited June 22 to July 20 at Carnegie Library. Data: T. E. Dalahunt, Carnegie Library, Ayr, Scotland.

**SOUTHWEST** (M,T) M Closes May 29; T June 6. Exhibited June 28-July 7 at San Diego County Fair. Data: B. J. Smith, P.O. Box 337, La Mesa, Calif.

**SO. SHIELDS** (M) Closes June 6. Exhibited July 6-17 in Public Library. Data: E. C. Thorburn, 156 Coleridge Ave., So. Shields, County Durham, England.

**EDMONTON** (M) Closes June 15. Exhibited July 15-20 at Pavilion of Photography. Data: Twelfth Intl. Exhibition of Photography, Edmonton Exhibition, Edmonton, Alberta, Canada.

**COPENHAGEN** (M) Closes June 20. Exhibited Aug. 4-25 at Charlottenborg Art Gallery. Data: Aage Remfeldt, Pres., Society of Pictorial Photography, Havdrup, Denmark.

**WESTERN** (M,S,L,T) Closes June 24. Exhibited July 22 to Aug. 3 at St. Michael's Church Hall, Newquay. Data: W. L. Bragg, 160 Mount Wise, Newquay, Cornwall, England.

**PONDICHERY** (M) Closes June 30. Exhibited Aug. 15-26. Data: Ashram Photography, Sri Anubhodo Ashram, Pondicherry, India.

**PSA** (M, Record, C,T) Closes July 6. Exhibited Aug. 3-26 at Fourth Photographic Congress. Data: Salon Secretary, P.O. Box 180, Lausanne, N. Rhodania.

**EDINBURGH** (M) Closes July 8. Exhibited Aug. 17 to Sept. 1 in St. Catharine's Hall. Data: J. E. Black, 18 Dryden St., Edinburgh 7, Scotland.

**YOLO COUNTY** (M,T) M Closes July 25; T Aug. 1. Exhibited Aug. 15-18 at Fair and Aug. 23 to Sept. 8 at Crocker Art Gallery, Sacramento. Data: J. Sheldon Lowery, Route 1, Box 135, Davis, Calif.

**ROSARIO** (M) Closes Aug. 1. Exhibited Oct. 5-20. Data: Julio Vaccaro, Pasaje Lizarra 749, Rosario, Argentina.

**PENANG** (M) Closes Aug. 10. Exhibited Sept. 8-15. Data: The Penang Pictorialists, 51A Brick Kiln Road, P.O. Box 268, Penang, Malaysia.

**L. A. COUNTY FAIR** (M,T,S, Nature Y) M Closes Aug. 17; others Aug. 24. Exhibited Sept. 13-19 in Fine Arts Bldg. Data: Robt. E. Joines, 254 N. Palm Ave., Upland, Calif.

**HELSINKI** (M) Closes Aug. 19. Exhibited Sept. 27 to Oct. 8 at Exhibition Hall, Stockmann. Data: F. V. Hockman, Mechelling, 22 A 23, Helsinki, Finland.

**PUYALLUP** (M) Closes Aug. 31. Exhibited Sept. 14-23 at Western Washington Fair. Data: Geo. L. Kinchade, 103 L St., S.E. Auburn, Washington.

**ZARAGOZA** (M) Closes Sep. 1. Exhibited Oct. 3-25. Data: Sociedad Fotografica de Zaragoza, Plaza de San T. Zaragoza, Spain.

**PSA** (M,S,C,T, Nature T,SS) Prints close Sept. 10; slides Sept. 8. Print fee \$2.00. Exhibited Oct. 2-5 at convention in Jefferson Hotel, St. Louis. Data: Mrs. Ray C. Palmer, 122 Drake Ave., Webster Groves 19, Mo.

#### TOPS IN STEREO (cont.)

13 Clark, Kim	25
Jonson, John Paul	25
Kuolins, Lucille	25
Rice, Frank E., FPSA	25
14 Zakany, Jane Lorenzo	24
15 Ashton, Rod	23
Brothman, Helen	23
Wolf, Julius, APSA	22
16 Rice, Pearl S., FPSA	22
17 Helm, R. B., APSA	21
Oppenheimer, Kenneth G.	21
18 Parks, Stanley A.	20
19 Cobert, Allen	20
20 Becker, G. W.	18
Stover, James W., APSA	18

**CHILE** (M,T) M Closes Sep. 6; T Sep. 9. Exhibited Oct. 1-20. Data: Photo Club de Chile, Huancine 1233, Oficina 14, Santiago, Chile.

**FRESNO** (M,T) Closes Sept. 14. Exhibited Oct. 4-13 at Fair. Data: M. G. Smith, 945 San Pablo, Fresno, Calif.

**CHICAGO** (M) Closes Sept. 14. Fee \$2.00. Exhibited Oct. 6 to Nov. 3 at Museum of Science and Industry. Data: Mrs. Mary A. Root, 3314 Central St., Evanston, Ill.

**ORIENTE** (M,T) Closes Sept. 16. Exhibited Sept. 30 to Oct. 25 at university. Data: Dr. Pedro Y. Grima, Apartado 273, Santiago de Cuba, Oriente, Cuba.

**ARGENTINA** (M) Closes Sept. 20. Exhibited Nov. 4-16 at Whitcomb Gallery. Data: Foto Club Argentina, Parnes 631, Buenos Aires, Argentina.

**MEXICO** (M) Closes Oct. 8. Fee \$2.00. Exhibited Nov. 7-28. Data: Club Fotografico de Mexico, San Juan de Letran 80, Mexico, D.F., Mexico.

**ARIZONA** (M,T) Closes Oct. 9. M fee \$1.50. Exhibited Nov. 3-11 at Fair. Data: Photography Dept., Arizona State Fair, 1825 W. McDowell Rd., Phoenix, Arizona.

**ORLANDO** (M) Closes Oct. 24. Fee \$2.00. Exhibited Nov. 2-16. Data: Jane A. Heim, P.O. Box 7095, Orlando, Fla.

### Other Salons

**TRENTO** (M) Closes Aug. 20. Exhibited Sept. 29 to Oct. 13. Data: Societa Alpina Tridintini, Canella Postale 305, Trento, Italy.

### Color

#### PSA Approved

(For listing and approval send data to Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N.Y.) Entry fee \$1 unless otherwise specified.

**SOUTHWEST**, June 28-July 7, deadline June 6. Forms: R. J. Smith, P. O. Box 337, La Mesa, California.

**YOLO COUNTY**, Aug. 15-26, deadline Aug. 1. Forms: J. Sheldon Lowery, Route 1, Box 135, Davis, California.

**EVERGREEN**, Aug. 23-Sept. 5, deadline Aug. 5. Forms: George T. Wicklund, Box 5142, Ballard P. O., Seattle 7, Washington.

**NORTH AMERICAN**, Aug. 28-Sept. 8, deadline Aug. 8. Forms: Grant Duggies, P. O. Box 2036, Sacramento 9, California.

**LOS ANGELES COUNTY FAIR**, Sept. 13-29, deadline Aug. 24. Forms: Robert E. Joines, 254 N. Palm Ave., Upland, California.

**COLOR PHOTOGRAPHIC ASSOCIATION OF CANADA**, Sept. 21-27, deadline Sept. 6. Forms: Norman W. Devitt, 33 Edgemoor Road, Toronto, Canada.

**STOCKTON-ON-TEES**, Oct. 5-21, deadline Sept. 12. Forms: James B. Milnes, 9 Ellen Ave., Stockton-On-Tees, England.

**FRESNO**, Oct. 4-13, deadline Sept. 14. Forms: H. S. Barson, 4125 Ventura Ave., Fresno 2, California.

**SANTIAGO DE CUBA**, Sept. 30-Oct. 25, deadline Sept. 16. Forms: Dr. Pedro Y. Grima, Apartado 273, Santiago de Cuba, Oriente, Cuba.

**MAGIC EMPIRE**, Oct. 14-26, deadline Sept. 20. Forms: Frances R. Elsperrman, 706 S. Cheyenne, Tulsa, Oklahoma.

**PHOTOGRAPHIC SOCIETY OF NEW YORK**, Oct. 7-11, deadline Sept. 21. Forms: Chuck N. Fong, 44 Mulberry St., New York 13, N. Y.

**MEXICO**, Nov. 7-28, deadline Oct. 19. Forms: Club Fotografico de Mexico, San Juan de Letran 80, Mexico, D. F.

### Stereo

(For listing send data to Lewis F. Miller, 8216 Morgan St., Chicago 20, Ill.)

41st **SCOTTISH**, closes May 25th. 6 slides \$1. Forms: T. E. Dalahunt, c/o Carnegie Library, Ayr, Scotland.

**OAKLAND**, June 8, 1957 closing. 4 slides \$1. Forms: Helen Brethauer, 4057 Masterson St., Oakland 19, California.

**CPAC** (Toronto), September 6, 1957 closing. 4 slides \$1. Forms: Norman W. Devitt, 33 Edgemoor Road, Toronto 16, Canada.

**STOCKTON-ON-TEES**, September 13, 1957 closing. 4 slides \$1. Forms: James B. Milnes, 9 Ellen Ave., Stockton-on-Tees, England.

**MEXICO**, October 19, 1957 closing. 4 slides \$1. Forms: Club Fotografico de Mexico, San Juan de Letran 80, Mexico, D. F.

### Nature

(Nature Division Approval)

(For listing and approval send data to H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.)

**POMONA**, Sep. 13-29, deadline Aug. 24. Forms: R. E. Joines, 254 N. Palm Ave., Upland, Calif.

**PSA**, Oct. 2-5. Data later.

### PSA Competitions

**NATIONAL CLUB COLOR SLIDE COMPETITION**—All clubs, four classes. Medals, ribbons, etc. Fees: CD clubs free, other PSA clubs \$4.00, non-PSA clubs \$6.00. Data: Maurice Lank, 10829 Westminster Ave., Los Angeles, Calif.

**COLOR PRINT COMPETITION FOR INDIVIDUALS**—Four prints any process, including hand coloring. \$1 for series of three contents, 50¢ each, free to CD members. Medals and ribbons. Closes May 20. Data: Mrs. Pearl Johnson, 661 Merton Rd., Detroit 3, Mich.

**INTERNATIONAL COLOR SLIDE COMPETITION**—For individuals, 4 slides, \$1 for series to non-members, CD members free, plus postage. Two classes, A & B. Closings in May, 1957. Data: H. H. Kleinschmidt, 41 Parkside Crescent Rochester 17, N. Y.

**PHOTO-JOURNALISM SLIDE CONTEST**—4 slides, 35mm or 3 1/4 sq. with captions. Captions numbered to correspond to slide numbers. Fee \$1, except free to P-J members. Return postage necessary. Deadline May 20. Send entries to Min Sapir, 1240 Woodcrest Ave., New York 53, N. Y.

**P-J CONTEST** & **Three**: Sequence series of three (3) black and white pictures on human interest. Details and Chairman will be announced in future PSA Journal. Deadline July 26, 1957.

**P-J CONTEST** & **Four**: Sequence series of 3 color slides on travel. Details and chairman to be announced. Deadline September 20, 1957.

**P-J CONTEST** & **Five**: Two-page spread, 8 1/2x11, face to face, black and white plus captions pasted in or drawn to resemble Life or Look Magazine spread. Details and chairman to be announced. Deadline Nov. 20, 1957.

### Contests

**11TH ANNUAL BROOKFIELD ZOO CONTEST**—For prints and slides of scenes taken in zoos anywhere. Prizes doubled if taken at Brookfield Zoo. Prints 8x10 or larger on 16x20 mounts, overseas prints unmounted. Slides from 2x2 to 3 1/4x4 1/4. Entry forms from Chicago Zoological Park, Brookfield, Illinois.

Prizes in each class: 1st—\$50; 2nd—\$25; 3rd—\$10; 20 H.M.—\$5 each. Closing date Sept. 15, 1957. Exhibit at Zoo during October.

**MOST HAPPY FELLA**—Promotion contest with \$200 first prize, \$100 second, four \$50 prizes, for best pictures of any male person who typifies the concept of happiness and "The Most Happy Fella". Maximum three 8x10 slides to be submitted, prints returned if addressed stamped envelope provided. Closing June 1. Mail entries to Kermit Bloomgarden & Lynn Looser, 1545 B'way, New York, N.Y.

### Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.

## PSA Services

Camera Clubs—Fred W. Fla Jr., FPSA, 5936 Sheridan Rd., Chicago 40, Ill.  
 Chapters—W. E. Chase, FPSA, 600 Missouri Pacific Bldg., 13th & Olive Sts., St. Louis 3, Mo.  
 National Lectures—Maurice H. Louis, FPSA, 333 W. 56th St., New York 19, N. Y.  
 Recorded Lectures—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.  
 Tops—W. A. Kirkpatrick, 49 W. Thomas Rd., Phoenix, Ariz.  
 Travel—Tom Firth, APSA, Trappe, Md.  
 Travel Aides—John P. Montgomery, Jr., APSA, P.O. Box 7013, Orlando, Fla.  
 International Exchange Exhibits—East: Mrs. Elizabeth Plummer, New Castle, N.H. Central: Wilson H. Shorey, APSA, 809 Putnam Bldg., Davenport, Iowa. West: Mrs. LaVert B. Hendricks, 2264—5th Ave., San Diego 1, Cal.

## PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2003 Walnut St., Phila. 3, Pa.)  
 Editors:

PSA Journal—Don Bennett, FPSA, 28 Leonard St., Stamford, Conn.  
 Color Division Bulletin—Mrs. Vella Pinne, APSA, 1827 E. 4th St., Long Beach, Calif.  
 Motion Picture News Bulletin—James P. Dobyns, 48 Westwood Dr., E. Rochester, N. Y.  
 Nature Shots—Alfred Renfro, APSA, 2018 Santa Barbara St., Santa Barbara, Calif.  
 P-J Bulletin—Edward C. Wilson, APSA, 373 St. Johns Pl., Brooklyn 17, N. Y.  
 Pictorial Division Bulletin—Sewell Peaslee Wright, FPSA, P.O. Box 333, Springfield, Ill.  
 Stereogram—Anthony Brucoleri, 87 Quinn Rd., Rochester 23, N. Y.  
 Techniques Division News Letter—R.C. Hakanson, APSA, 10322 Lake Shore Blvd., Cleveland 8, Ohio.  
 Camera Club Bulletin—Russell Kriete, APSA, 1946 N. Lowell Ave., Chicago 41, Ill.

## Division Services

(Please note that these are listed by Divisions and in some cases divided into three categories, services to ALL Division members, to individual members and to member clubs. Services listed herein are normally available only to members of Divisions. Division membership dues are \$1 per year.)

## Color Division

## All

CD Membership Slide—Dr. C. W. Biedel, 2504 Velde, Bremerton, Wash.  
 Hospital Project—Send slides to Karl A. Baumgaertel, Hon. PSA, APSA, 623—19th Ave., San Francisco 21, Calif.

## Individuals

Star Ratings—Lloyd Robinson, Jr., 3755 Fairmeade Rd., Pasadena, Calif.  
 Slide Circuits—R. B. Horner, APSA, 1001 N. 22nd St., Boise, Idaho (After May 1).  
 International Slide Circuits—John Moddejonge, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio.  
 Slide Study Groups—Dr. C. W. Biedel, 2504 Velde, Bremerton, Wash.  
 Instruction Slide Sets—Albert Widder, 77-14 113th St., Forest Hills, N. Y.  
 Color Print Competition—Mrs. Pearl Johnson, 661 Merton Road, Detroit 3, Mich.  
 Color Print Circuits—L. G. Young, 40 Madison Ave., Summit, N. J.  
 Color Print Set—Mrs. Nan Justice, 416 4th Ave., New York 16, N. Y.  
 Hand Colored Print Circuit—James Archibald, Yerkes, Pa.  
 International Slide Competition—Robert H. Klein-schmidt, 41 Parkside Crescent, Rochester 17, N. Y.  
 Permanent Slide Collection—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.  
 Library—Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.  
 Travel Slide and Story Competition—Tracy Wetherby, 116 Avenue L, Pittsburgh, Penna.  
 Portrait Competition—John Sherman, APSA, Box 1623—Loring Station, Minneapolis 3, Minn.

## Clubs

Veterans Hospital Slide-Getter Sets—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.  
 Judging Service—East: Frederic B. Shaw, 2410 Truman Ave., Bronx 61, N. Y. Mid-West: Paul S. Giffeland, 7302 Nottingham Ave., St. Louis 19, Mo. West: Walter F. Sullivan, 915 Franklin St., San Francisco 9, Calif. (Int. Canada, Alaska & Hawaii.) Exhibition Slide Sets

Slide Set Directory—Dr. S. Wayne Smith, 360 S. Shilling Ave., Blackfoot, Idaho.  
 International Slide Set Exchange—Frank B. Bayless, 320 Cowell Ave., Oil City, Pa.  
 Color Slide Circuits—Ray J. Smith, P. O. Box 337, La Mesa, Calif.  
 National Club Slide Competition—Maurice Lank, 10829 Westminster Ave., Los Angeles 34, Calif.  
 Color Print Set—Mrs. Nan Justice, 416 4th Ave., New York 16, N. Y.  
 Pictorial Chicago Project—Miss June Nelson, APSA, 5553 Sheridan Road, Chicago 40, Illinois.

## Motion Picture Division

Annual Film Competition—Charles J. Ross, 523 W. 6th St., Los Angeles 14, Calif.  
 Book and Film Library—John T. Boaz, 9110 Western Hills Drive, Kansas City, Mo.  
 Club Film-Program Exchange Service—John T. Boaz, 9110 Western Hills Dr., Kansas City, Mo.  
 Film Analysis and Judging Service—Ernest F. Humphrey, 4722 Burkley Ave., Louisville 14, Ky.  
 Music Service—Miss Helen Welsh, 25 Forest Ave., Lynbrook, L. I., N. Y.  
 Technical Information—Larry Sherwood, 1103 Truman Rd., Kansas City 6, Mo.  
 Continuity Service—Charles J. Ross, 3580 Griffith Park Blvd., Los Angeles 27, Calif.

## Nature Division

## All

Print Contest—Leonard A. Thurston, FPSA, 811 Edison Ave., Detroit 2, Mich.  
 Instruction Slide Set—Ludwig Kramer, Cottage School, Pleasantville, N. Y.  
 Exhibition Slide Set—Harry L. Gelhardt, 232 W. 21st St., Erie, Pa.  
 Print Sets—Howard E. Foote, APSA, 481 Ft. Washington Ave., New York 33, N.Y.  
 Librarian—Albert E. Cooper, P.O. Box 628, Omaha 1, Nebraska.  
 Hospital Project—Send slides to Karl A. Baumgaertel, Hon. PSA, APSA, 623—19th Ave., San Francisco 21, Calif.

## Individual

Star Ratings—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.  
 Print Competition—Leonard A. Thurston, FPSA, 811 Edison Ave., Detroit 2, Michigan.  
 Slide Competition—Dr. B. J. Easton, APSA, 410 Blake Road, New Britain, Conn.  
 Slide Study Circuits—Alfred W. Cooper, P.O. Box 579, Worland, Wyo.

## Clubs

Veterans Hospital Slide-Getter Sets—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.  
 National Club Slide Competition—Irene Louise Radd, 1602 S. Catalina, Redondo Beach, Calif.

## Photo Journalism Division

Journalism Circuits—Larry Anderson, 148-26 29th Ave., Flushing 34, N. Y.  
 Critiques—A. Vernon Davis, 437 Stratford Ave., Hagerstown, Md.

## Pictorial Division

## Individual

American Portfolio—Mrs. Barbara M. Sieger, 300 Braunsdorf Rd., Pearl River, N. Y.  
 International Portfolio—William M. Rowland, 2129—24th St., Bakersfield, Calif.  
 Star Exhibitor Portfolios—Dr. Robert M. Cochran, 432 Aquila Ct., Omaha 2, Neb.  
 Portrait Portfolios—Miss Dorothy Kluth, 2413 W. Birchwood Ave., Chicago 43, Illinois.  
 Portfolium Clubs—Sten T. Anderson, FPSA, 3247 Q. St., Lincoln 3, Nebraska.  
 Portfolio Medal Award—Doris Martha Weber, FPSA, Jackson Rd., Hincley Lake, Rt. 2, Brunswick, Ohio.  
 Picture of the Month—Alicia Parry, 609 Sedgwick Dr., Syracuse 3, N. Y.  
 Award of Merit (Star Ratings)—Leta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.  
 Personalized Print Analysis—Dr. John W. Super, APSA, 18861 Puritan Ave., Detroit 23, Mich.  
 Salon Workshop—C. Jerry Derbes, APSA, 128 W. Northside Dr., Jackson, Miss.  
 Salon Labels (Enclose 34 stamp)—Mrs. Lillian A. Estinger, 1330 Birchwood Ave., Chicago 26, Ill.  
 PD Membership—East: J. M. Endres, FPSA, 1235 Circle Drive, Tallahassee, Fla. West: Mrs. Ellis T.

McManamy, 1366 E. Mountain Drive, Santa Barbara, Calif.  
 Photo Maxima—Hope Sanders, 332 W. 71 St., New York 23, N. Y.  
 Contents of the Stars—John P. Montgomery, Jr., APSA, P. O. Box 7013, Orlando, Fla.

## Clubs

American Exhibits—East: Frank S. Pallo, 343 State St., Rochester 4, N.Y. Central: Dr. C. F. Wade-worth, 608 Brown Bldg., Wichita, Kansas. West: Bosworth Lemere, APSA, 1795 Ocean Oaks Rd., Carpinteria, Calif. Gen. Dir. Ray F. Schwahn.  
 Club Print Circuits—Edmund V. Mayer, 20 Metro-politan Oval, New York 62, N.Y.  
 Club Print Judging Service—Don E. Hassch, 300, Teson St., Boise, Idaho.  
 International Club Print Competition—John A. Kelly, 468 Winneconne Parkway, Chicago 20, Ill.  
 Portfolio of Portfolios—Gretchen M. Wippert, 12237 E. Kerrwood St., El Monte, Calif.  
 Salon Practices—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.  
 Salon Instruction Sets—Ira S. Dale, 1322-10th Ave., Lewiston, Idaho.

## Stereo Division

## Individuals

Personalized Slide Analysis—Max Sorensen, APSA, 1119 E. Andrews, Fresno, California.  
 Individual Slide Competition—Ezra C. Poling, 63 Strong St., Rochester 21, N. Y.  
 Slide Circuits—Pearl Johnson, 661 Merton Rd., Apt. 3, Detroit 3, Mich.  
 Slides for Veterans—George Towers, 19635 Ross, Detroit 34, Michigan.  
 Old Stereo Library—L. B. Dunnigan, APSA, 921 Longfellow, Royal Oak, Mich.  
 Traveling Salon—Ted Laatsch, APSA, 406 W. Cloverbrook Lane, Milwaukee 17, Wis.  
 Star Ratings—R. B. Heim, APSA, P.O. Box 7095, Orlando, Fla.

## Clubs

Club Services—Roland Jenkins, 409 Grand Ave., Englewood, N. J.  
 National Club Stereo Competition—Glen Thrush, 1407 E. 11th Ave., #4, Denver 18, Colorado.

## Techniques Division

Most of the services provided by the Techniques Division for the average member are hidden.  
 Photographic Information—Don J. Mohler, APSA, Nela Park, Cleveland 12, Ohio.  
 Traveling Exhibits—John F. Englert, 853 Washington Ave., Rochester, N. Y.

## Services to Exhibitions

(Recognition, listing and approval of exhibition is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

## Aids and Standards

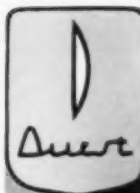
Color—Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N. Y.  
 Nature—H. J. Johnson, FPSA, 2114 W. Concord Pl., Chicago 47, Ill.  
 Pictorial—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.  
 Stereo—Frank Porter, 43-14 60th St., Woodside 77, N. Y.

## Master Mailing List

Color—Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N. Y.  
 Nature—Mrs. E. H. Roper, 3523 Oakway Drive, Toledo 14, O.  
 Pictorial—North American Salons, Philip Solomon, 32 Lexington Road, W. Hartford 7, Connecticut; Overseas Salons, Alfred W. Hecht, Hotel St. George, Clark and Henry Streets, Brooklyn 1, New York.  
 Stereo—W. Arthur Young, APSA, 471 Weidel Rd., Webster, N. Y.

## Who's Who

Color—Mrs. Pearl Johnson, 661 Merton Rd., Detroit 3, Mich.  
 Nature—Mrs. Louise E. Broman, APSA, 166 W. Washington St., Chicago 2, Ill.  
 Stereo—Mrs. Ruth Bauer, 3750 West St., Mariemont, Cincinnati 27, Ohio.  
 Pictorial—N. American, Philip Solomon, 32 Lexington Rd., W. Hartford 7, Conn. Overseas, Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.



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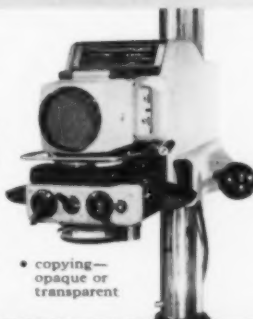
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